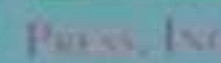


Prerogative

H1254734



Mnemonic

on the memorized deck



A collection of playing cards. On the left is a blue grid containing the following cards:

4♠	6♥	J♠	6♠	7♠	A♠	8♦
2♥	10♠	Q♦	5♠	10♥	5♥	5♠
7♦	5♠	7♠	9♥	A♦	9♠	
3♠	K♦	Q♠	K♠	4♠	2♠	
4♥	2♠	10♦	2♦	7♥	C	
6♠	3♥	6♠	J♥	4♠		
A♠	8♦	A♥	3♠	A♠		
5♥	5♠	9♠	8♠			

In the center is a yellow triangular card with a sequence of cards: 2♠, 3♥, 4♦, 5♠, 6♥, 7♦, 8♠, 9♥, 10♠, J♠, Q♦, K♠, A♥.

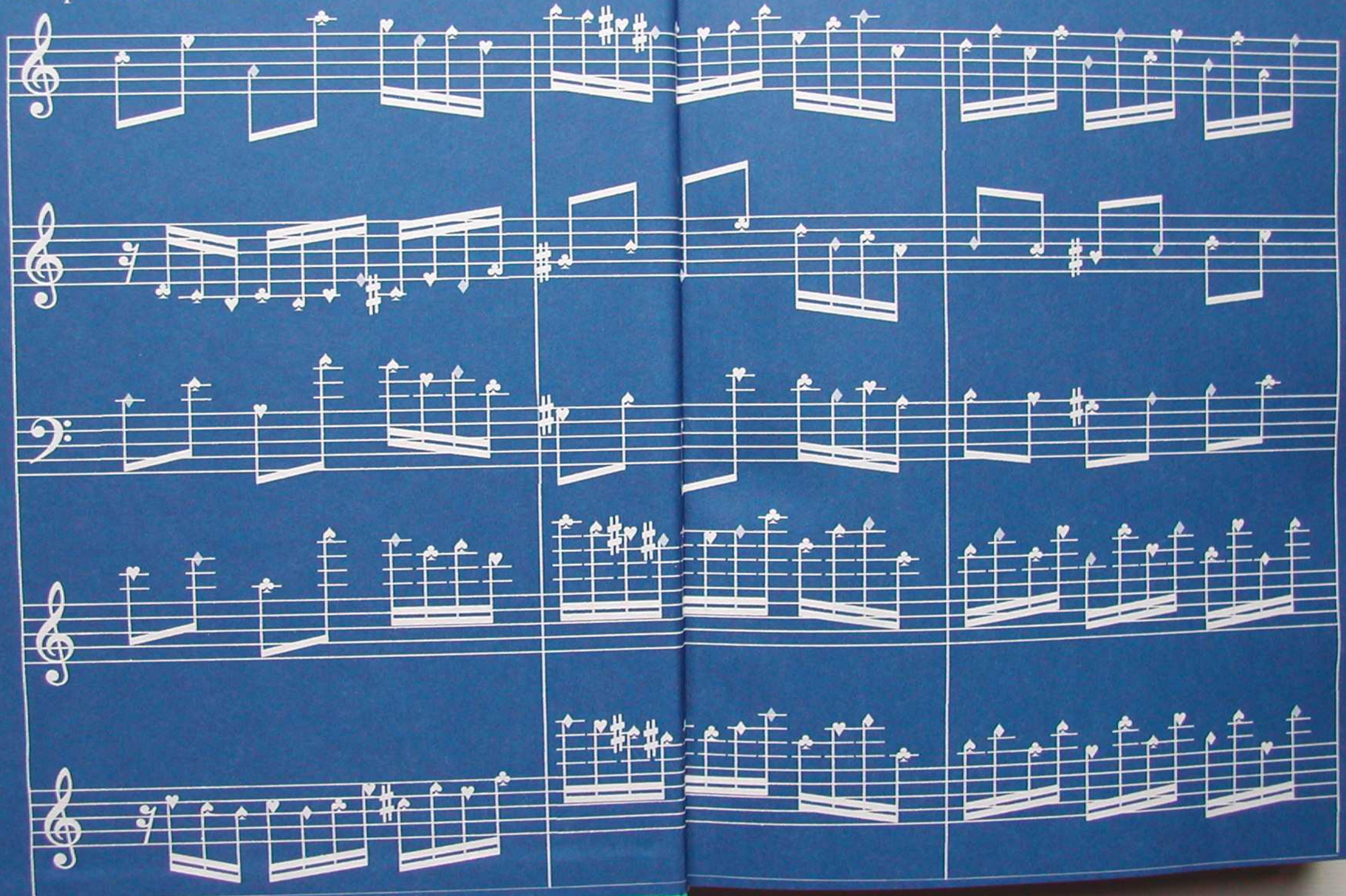
On the right is a purple card with a diamond pattern containing the following cards: 2♥, 7♠, 10♥, A♥, 4♥, 6♥, 10♠, 5♠, K♠, A♠, 8♠, 7♥, 4♠, 7♥, 4♠, A♠.



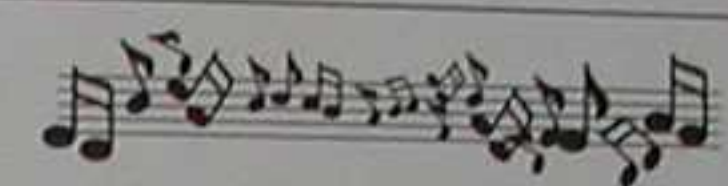
MNEMONICA—A virtual encyclopedia on the subject of memorized-deck magic by the world's leading exponent and one of magic's acknowledged masters, **JUAN TAMARIZ.**

Symphony in Mnemonic Major

Composer: Juan Tamariz



Мнемоніса

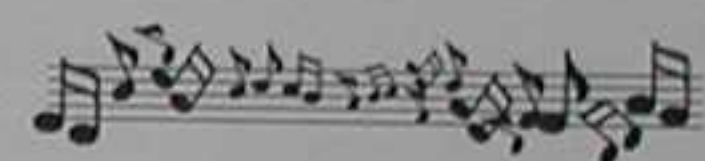


Bewitched Music

II

MNEMONICA

SYMPHONY IN
MNEMONIC MAJOR



Juan Tamariz

Translated from the Spanish by
RAFAEL BENATAR



HERMETIC PRESS, INC.
Seattle, Washington

Thanks

Preparation of this volume was aided by bibliographic help from Max Maven, Francesco Mugnai and Walt Lees, and the proofreading skills of Jason England, Mike Henkel, Mark Mitton, Jamy Ian Swiss and Newell Unfried. The following pages show the benefits of their generosity and their devotion to our *Magia*.

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Printed in the United States of America.

ISBN 0-945296-47-9

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Introduction

THERE ARE THREE things I will always remember about my first meeting with Juan.

It was 1991, and Juan had come to Chicago to lecture. The store at Magic, Inc. was packed with the city's magical cognoscenti, eagerly anticipating this already legendary miracle man. When Juan arrived, everyone cheered. Although Juan and I had never met, we recognized each other from photos, so when he spotted me across the room, Juan spontaneously cried out, "Simon," and embraced me with a big hug.

And then followed a wondrous evening of magical performance and teaching that I have only seen matched once, in all the lectures I have ever attended. (The only other comparable experience was when Juan came to lecture a second time). But three things stand out from that initial lecture.

First, Juan performed his now celebrated routine where three freely selected, truly unknown, cards are clearly lost in a spectator-shuffled deck, and each is immediately discovered in a different, impossible manner. With that performance, Juan gave me something I had not experienced in many years—he made me feel like a layman again. It was that refreshing feeling of being totally fooled—not merely having no clue as to what had happened, but believing "there's just no way". Juan's magic is truly like that. It is a living illustration of his own theoretical writings, urging us to gently cause the spectator to just "give up" rational analysis so that he can revel in the joyous impossibility of that moment.

My second memorable moment—a corollary of the first—was actually not realized or appreciated at the time. Juan did not explain his three-card miracle at the lecture. Juan is wise about when *not* to tip a secret, and all of Chicago was abuzz for months afterward, as we all puzzled and pondered what might have happened. Indeed, it was six months later before I finally came to learn that I had been completely fooled—by a memorized deck!

Juan's methodology is like that. He can take tools you know about, and combine them in original, unexpected, unrecognizable ways.

My third memorable moment from that lecture was Juan's performance of an amazing Cards Across routine. When the final three cards traveled, they didn't merely go from one packet of cards to another, but into a distant spectator's pocket! Indeed, into *my* very own, because I happened to be called to assist him. But how did they possibly get there? Juan never came near me! As I returned to my seat, somewhat stunned, I shook my head in disbelief. Only later did it dawn on me. Juan's mind is like that. How devious, yet how innocent. Even before the lecture began, in the store, he had initially welcomed me with that warm, friendly hug....

Juan is way ahead of us, all the time. Always thinking, always observing, always innovating, always making use of whatever opportunity presents itself. That's what makes his use of the memorized deck, and all of his magic, such a joy to experience, and such an inspiring example to learn from.

Simon Aronson
Chicago, Illinois
July, 2004

Preface

—I BEG YOUR understanding from the outset for the exaggerated adjectives applied to tricks and ideas throughout this book. As I have mentioned in my earlier works, they are nothing but the result of a passion. Hopefully the reader will share the same passion and forgive me.

—As to the abundance of mentions of magic friends, I suppose a few names are missing, but the ones included certainly belong. After all, they (and you) are my family. That's how I feel.

—Sprinkled through the pages of this book you will find the long history of its development; the effort, the years, the dates, the places...

—At some point computers started playing nasty tricks with the text as well as with the photographs and the typesetting, but not without circumstantial benefits. As the process grew longer, new ideas arrived and old ideas matured, and on top of that I've earned a place in heaven for this and for the next two reincarnations.

—History: "The stack and me." See Appendix IV and Chapter 1: Ciuró (stacked deck); Bernat, Luis García (tricks); preparation for the Jornadas Cartomágicas del Escorial,* the Jornadas themselves, Luis García (studies, comments, performances), *The Circular of the Escuela Mágica de Madrid*, the half Mnemonica. The book, other magicians, close-up performances, parlor shows, stage shows, television, shows for the public, shows for magicians, ideas with Antón López, the trip to the States in 1982 (Vernon and his enthusiasm). The St. Louis Escorial gathering, Simon Aronson, Jim Krenz, Michael Close, Manuel Cuesta and Ramón Riobóo, Pit Hartling, the Cádiz reunions (Pepe Domínguez, Vicente Canuto, Luis Trueba and his endless patience and comments), Aurelio Paviato, Áriston, the seminars and workshops on the memorized deck (Buenos Aires, Madrid...). Aronson again: the bibliography, Roberto Giobbi, the last touches, Alan, Manuel once

* Translator's note: These world-renowned yearly gatherings are held in the outskirts of Madrid.

again, Ramón once again. Looks like it's ready, we're almost there, the book is about to come out....

—About this work: It contains a good collection of tricks that are valid for any memorized deck. Other tricks described are specific for the Mnemonica stack. I have divided this book into two parts: one with tricks for the full stack and another with tricks for the wonderful half Mnemonica. Part I also includes a history of stacked decks, as well as a foolproof multiple method for memorizing the stack in only three hours. Part II includes several appendices with tricks that improve when using the stack, methods for setting up the stack in front of spectators, thoughts on the wonderful subject of improvisation with the stack, many sleights that are particularly useful for this kind of work, and an ample bibliography with commentary to lead you to a wide assortment of old and new ideas to complete a thorough study of the fascinating magic done with a memorized deck. I joyfully confess that the countless hours devoted to the search for information has seemed very brief. Such has been the pleasure derived from the journey through the written history of card magic.

—It has always been said that, though the memorized deck opens the door to outstanding effects, these were limited to two basic mental premises: divination and prediction. I have therefore devoted my best efforts toward searching for a wide variety of effects. You'll find color effects, visual effects, rising cards, gambling demonstrations, coincidences, locations, productions, vanishes, color changes, transpositions and card stories. All this in addition to many plots, some of them very novel, for divinations and predictions.

—For practical reasons I have striven to have about ninety percent of the effects finish with the stack order intact. Add this to the aforementioned variety of effects and you should be able to put together lengthy routines with the memorized deck without it becoming tiring or repetitive, as long as you keep the right balance.

—As usual, especially lately, I have searched for a maximum of variety and power in the *emotions* that shape the tricks.

—The material I have found is not exhausted by this book. In the past couple of years I have avoided including new tricks with the failed intention of more quickly releasing the book. On the other hand, I know many magicians are working with this and with other stacks, and many will discover new features in this stack.

—A FINAL COMMENT: In the realm of card magic, some tricks are subtle, some are variations of existing ones, others rely on a complex or sophisticated technique. Some effects are powerful and direct, some are self-working, others require gimmicked cards. Some are impractical, due to the necessary fabrication or purchase of gimmicked cards or decks, or

because a deck must be carried for just one trick, while others are too often seen in our circle. My attempt has been to gather a collection of tricks that require a minimum of preparation, have a very strong impact and lend themselves to the application of all kinds of sleights, these sleights ranging from a basic level (a simple glimpse) to an intermediate level (double lifts, Elmsley counts), and to a maximum degree of psychological, corporal or digital techniques (passes, palms, deck switches, the Tamariz perpendicular control (TPC), culls, Lennart Green's angle separation, top changes, transfers, stock shuffles, complete and incomplete faros, antifaros, double deals, seconds, bottoms and more). The material should be practical for intimate performances as well as for parlor, stage and television. It should be a kind of thought-provoking, subtle magic, which inspires the search for new effects and stimulates creativity, that calls for its application to existing tricks, transforming them and improving them, and a large *et cetera*; but above all—and best of all—stuff that is unique to memorized-deck work, always with the goal of achieving an immensely powerful effect.

—This, after all, harnesses together the magic of Annemann with that of Dr. Daley and Robert-Houdin, classic magic with modern magic, the magic of the professional (who looks for impact and practicability) with that of the amateur (who needs variety and is able to research), the psychological technician with the physical technician (fingers, hands, body). A kind of magic for everyone (or at least for most). God bless Mnemosine, muse sublime.

Juan Tamariz

Contributors

THOUGH I'VE REGARDED this book as a very personal endeavor, I must express my sincerest debt of gratitude to those who have helped me and encouraged me in some way. Thus, my girlfriend Carmen, who typed the first draft of the text, Jim Krenz, Manuel Cuesta, Angel San Frutos, Áriston, Adrián Guerra "Ramblar" and Ramón Riobóo, who contributed ideas and gave me permission to include them. Ramón and Manuel also helped with the photographs, and Alfredo Marchese "Alan" helped with the typesetting of the Spanish edition. Alan, Manuel and Ramón helped me during these years in my battle against computers. And Rafael Benatar stepped in to do this excellent English translation. To all of them, as well as to those who put up with my continuing trials and rehearsals, and to those who waited without desperation for this book to come to light—*thank you, thank you, thank you.*

And, needless to say, to Cardoso, Nikola, Dr. Daley, Annemann, Al Baker, Marlo, Aronson and an endless list of men with extraordinary minds, whose creative efforts and generosity in sharing their ideas have made this book possible.



Manuel Cuesta



Ramón Riobóo



Carmen



Jim Krenz



Adrián Guerra
"Ramblar"



Costi Áriston



Rafael Benatar



Alfredo Marchese
"Alan"

PART I

Chapter One

The Memorized Deck: A Bit of History

The Memorized Deck: A Bit of History

THE KEY CARD

In the beginning there was the key card: a known card lying next to a selected card. Cutting without shuffling, or dealing cards one at a time, the card following the key card is known to be the selection.

Then came the idea of making every card in the deck a key card, all in a known order. If a card is taken, we learn its identity by looking at the one that was above it. Thus we arrive at the concept of a memorized deck.

FROM ACE TO KING

The most logical order is the natural one, from Ace to King. Far from subtle, and easily spotted, it doesn't allow for the faces of the cards to be shown. Still, for certain tricks it's a valid approach, and some creators have used it to great advantage. Some prominent examples are the Spanish author Minguet in the eighteenth century; Meig, better known as "El Tío Cigüeño", and Roterberg in the nineteenth century; followed by Marlo and Ottokar Fischer (with the variation of mixing the suits) in the twentieth century.

THE MATHEMATICAL DECK

Then comes a more complex mathematical setup. As early as 1612* Minguet in Spain (though not in the first edition of his book) and Cardoso (sometimes spelled Cardozo) in Portugal described the setup achieved by

* I thank my friend Tony Klauf, from Oporto, Portugal, for making me aware of the information in the book *Thesouro de Prudentes* by Gaspar Cardoso de Sequeira, where this stack is included, along with two divination effects with it (Book Three, Treatise Three, Chapter One). The highly knowledgeable French historian Hjalmar also found

adding five to the value of one card to determine the value of the next, while rotating through the suits. Variations adding four and three were also mentioned. This mathematical arrangement is commonly referred to in our current literature as the Si Stebbins system. Stebbins, who popularized the system in America, once admitted to having learned it from a Syrian.*

Similar but more advanced arrangements have been devised, such as those of Stanyon and Yates. The concept of such mathematical arrangements isn't bad. The main advantage is that it allows us, through arithmetic calculations, to determine the position of a card in relation to another. These calculations, however, are not easy to make mentally. On the other hand, it's a very practical setup, as it bears some intrinsic properties and is very easy to remember.

THE ROSARY DECK

A step forward is the memorization of a stack consisting of four series of thirteen cards, each series containing each value, from Ace to King, but in an unobvious order, with the suits rotating. We are talking about the "rosary" deck ("chapelet" in French, "rosario" in Spanish). This stack has the added advantage that its order appears random to spectators, whereas in the Glasso-Cardoso stack there is a certain risk when dealing the cards one at a time that the progression, whether by five, four or three, might be detected.

In the Rosary deck, however, it's quite complicated to determine the position of a card in relation to another, thus limiting the utility of this stack.

This deck was already known and in use in the eighteenth century. It was described in France by Guyot in 1769, in Geneva by Carlo Antonio in 1759, and probably earlier in Italy.

The following phrase was used in France for the thirty-two-card piquet deck: *Dix huit Rois ne valent pas sept Dames* (10-8-K-9-J-A-7-Q), with the suits rotating in a known order, such as spades-hearts-clubs-diamonds.

In England the still popular "Eight-Kings" stack came into use for the fifty-two-card deck: Eight kings threatened to save ninety-five queens for

this stack in L'Escot's *Les Fantaisies de L'Escot* (Paris, 1621), which is a French translation of an Italian book. Hjalmar also points out that in an Italian pamphlet titled *Il Cartaginese* (Verona, 1597), the system is explained for the purpose of calling all the cards, asking for them to be handed to the performer, without repeating any. In this instance no further use is made of the stack (see "Hjalmar" in the bibliography). My friend Vanni Bossi has discovered an even earlier (and more amazing) Italian description of this system and its use in a three-phase routine, in Horatio Galasso's *Giochi di carte bellissimi di regola, e di memoria* (Venice, 1593).

* Si Stebbins, whose real name was William Coffrin, published the system circa 1898 in New York or Boston, in a booklet titled *Si Stebbins' Card Tricks and the Way He Performs Them*. The edition I own is titled *Card Tricks and the Way They are Performed*. In this booklet, the author claims to have created the system. However, in a later booklet titled *Si Stebbins' Legacy to the Magicians* (1935), he mentions having learned the system from a Spanish or Syrian magician.

one sick knave (8-K-3-10-2-7-9-5-Q-4-A-6-J). It was probably Cremer who first published this phrase in his two books in 1857.*

In some Southern European countries they used this Latin formula: *Unus quinque noven famulus sex quatuor duo // Rex septem octo faemina trina decem* (A-5-9-J-6-4-2-K-7-8-Q-3-10).

In Spain, Padre Ciuró published two phrases. *Todo quinto caballero se sienta entre las cuatro damas reales* (2-5-Caballo-6-7-3-A-4-J-K) for a forty-card deck, and *Las cuatro damas se sientan entre ocho nuevos caballeros todos quintos reales* (A-4-J-6-7-3-8-9-Caballo-2-5-K) for the full deck of forty-eight cards. In addition, Alfredo Florensa published *Dieciocho reyes sentados entre las cuarenta y nueve damas se van al cine* (10-8-K-7-2-3-A-4-9-Q-6-J-5).

NON-PERIODICAL NUMERICAL DECKS

With this complex name we'll designate those decks in which, without being cyclic, each card is identified by a number, according to its position in the stack. The advantages are enormous in contrast to cyclic decks (like rosary decks). No logical order can be detected and the position of every card can be ascertained at any time, even after a cut. The following two types of stacks fall into this category.

DISGUISED ARITHMETICAL DECKS

This category contains those stacks in which every card (either its name or its number) indicates by a simple formula its position in the deck. There are many such stack systems. Their advantage is that they can be learned quickly. The drawbacks are that they don't have intrinsic advantages aside from that of knowing the order of the cards, and they may require mental calculation of some sort during performance. Nevertheless, such systems offer many advantages. Ferragut, Cornelius, Florensa, Paul Clive, Osterlind and others have developed magnificent systems.[†]

THE MNEMONIC DECK

Later came an extraordinary idea. After an attempt to memorize the exact position of every card in a rosary deck (which is what Hofzinger did in the nineteenth century), in the first third of the twentieth century

* My daughter Mónica, in her translation of *The Expert at the Card Table*, made up the following phrase in Spanish, which allows Spanish-speaking magicians to use the same "Eight-Kings" stack as their English-speaking peers: *Ocho Reyes, tras días de siesta, a noventa y cinco reinas cuadradas se juntaron*.

† Caballo, which stands for horse, is one of the court cards in the Spanish deck.

‡ See the studies made by Carlo Rosetti in his *Magia delle carte* (1935), among others. Also see the brilliant analysis of Darwin Ortiz in *The Annotated Erdnase* (1991) and the very thorough one by Joyal in his recent book, *The Six-hour Memorized Deck* (1997).

the thought arose of arranging the cards without a suit rotation or series of values learned by rote or with the aid of simple memory systems. A number from one to fifty-two is linked to a card—and thus ascended to the throne His Majesty, the mnemonic deck, in which the position of any card is instantly known, as well as its relation to any other card, without calculations. The work lies in learning the arrangement; then the problems disappear.*

The huge advantages of the mnemonic deck are: (1) there is no order to be detected, and (2) the position of any card in relation to any other can be instantly ascertained at any moment.†

THE MNEMONIC DECK WITH ADDED PROPERTIES

Also during the first third of the twentieth century some improvements arose: decks that are *almost* out of order; that is, decks with no apparent logical order but with a few cards at certain positions that are used for a gambling demonstration or spelling tricks. In 1927, the Englishman Louis Nikola published his stack, with three tricks built into it: a spelling trick, a poker or nap demonstration and the dealing of all the hearts to fall to the magician for a winning hand in bridge or whist.

Nikola also popularized two ideas: first, a method for memorizing the stack with an old but little-used system, based on a relationship between letters and numbers (see Roterberg in the bibliography at the end of this work); and second, a fantastic way to set up the whole deck unsuspected in front of the audience, during a magnificent and dramatic trick.‡

* This work is reduced to a minimum using the system described later in this volume.

† As to its possible origin, my good friend Bill Kalush, from New York, told me of a deck without an apparent order (at least I don't see any and the author doesn't mention one) for the forty-card deck we know as "Spanish" (a deck commonly used in Spain, Italy, Portugal and Latin America) and some tricks with it. To perform these tricks you must know (perhaps by heart) the order of the cards. The amazing thing is that the Italian booklet that describes this deck and tricks with it is dated 1638. The title is *Nova ghirlanda de bellissimi giochi di carte e di mano*, and its author is Benedetto Siuiero da Cento "Il Carbonaro".

‡ See *Encyclopedia of Card Tricks* (1937), edited by Hugard, p. 402; and Galasso's *Giochi di carte bellissimi di regola, e di memoria*, who described the concept in 1593. A shuffled deck is handed out and the spectators shuffle it further. The magician then asks for the cards, one at a time, in a seemingly random order, without repeating any, in a simulation of prodigious memory. This is the effect and at the same time the secret of the following trick by Nikola, which leaves the cards in a known order in the magician's hands. Nikola added the idea of forcing the last three cards of the stack, then dealt out the deck to three spectators (thereby making the search faster). These spectators arranged their respective packets by suits (which further speeds the search). At the end the forced cards were left in the hands of the spectators for a dramatic effect. An extraordinary idea.

Soon after, in 1931, Laurie Ireland, in his *Ireland Writes a Book*, published his stack with two poker demonstrations built into it. The Ireland stack was used by many of the great American magicians of the time.

In 1942, Oscar Hugo, another American, wrote a very interesting book about his *Magi Card System* with many ideas, a wonderful memorization method, several tricks built into the stack and others applicable to any stack.*

At other times, various personal mnemonic decks were published, including those by Steve Aldrich, Rufus Steele and William McCaffrey in English, Ciuró and Bernat in Spanish, and Claude Rix in French.

A wonderful step forward was taken by the Chicago attorney and excellent magician Simon Aronson, who published his brilliant *Stack to Remember* in 1979. This magnificent stack contains seven effects: a draw-poker deal, a stud-poker deal, a Ten-card Poker Deal, a bridge deal, a spelling trick for six cards and Rusduck and Zen's "Any Hand Called For".

Also in 1979, I published two stacks. The best one contained "The Vernon Poker Demonstration";† other deals for poker and rummy, the above mentioned "Any Hand Called For" and several spelling tricks in Spanish.

There have been other ideas (to the best of my knowledge unpublished), by Piet Forton and Luis García, for setting up a stack through the performance of several tricks and some shuffles; and I've been told of another system created by Christian Chelman.

Ed Marlo also created a stack that could be arrived at from new-deck order, through overhand-shuffle runs combined with faro shuffles. The idea is very provocative, as you can begin at any time with a new deck (see p. 31 of Marlo's *Faro Notes*, 1958).

In addition, several tricks appeared using Rusduck's magnificent idea: The stay-stack setup.

Combining Marlo's and Rusduck's ideas with several others is how I arrived at my own mnemonic stack, which I'm about to introduce and which has become so popular in Europe that it is being called by some the Tamariz Memorized Deck.‡

* Curiously, the year this book was published is the same year yours truly was born. Despite that fact, it was a very good year for magic, as it's the same year Paul Curry's wonderful "Out of This World" saw the light.

† From *New Phoenix*, No. 311, July 9, 1954, p. 44; and No. 314, Aug. 20, 1954, p. 62; also the *Dai Vernon Book of Magic* (1957), p. 222.

‡ Some thought-provoking ideas by Luis García Soutullo, concerning his trick "Rite of Initiation", inspired me to publish a series of observations, beginning in February 1980, in *The Circular of the Escuela Mágica de Madrid*, which gradually led me to the concept and development of this stack. At the time (Luis and I used to work together), Luis developed a different stack, which started from Ace-to-King order and was reached through five out-faros. Luis later abandoned this in favor of another stack, or rather stacks, that relied on entirely different principles. See "García Soutullo" in the bibliography.

TAMARIZ'S MNEMONICA

The Mnemonica stack combines all the above advantages with many new ones. Among them are the possibility of converting the stack to stay-stack order* (which opens the door to many tricks), of starting with a brand new deck,† many spelling tricks, poker and rummy demonstrations, as well as ones for blackjack and bridge, a production of all the cards of any suit, many specific mental tricks, and stories told by the cards. There are nearly thirty specific effects for this stack, without counting those using the stay-stack arrangement. On top of that, there is a blockbuster closing effect in which the whole deck ends up arranged by suit and value, from Ace to King, that provides an absolutely marvelous climax to any magic performance.

* The stay-stack was discovered by the American magician Rusduck, who published it in 1957. It consists of a mirror order in which cards on the top and bottom of the deck are the same color and value (mates), as are the cards second from the top and bottom, third from the top and bottom, and so on, all the way to the two central cards at positions twenty-six and twenty-seven. This stack makes many effects possible. Paul Swinford, Ed Marlo and Alfonso Moliné, among others, have found brilliant applications for it.

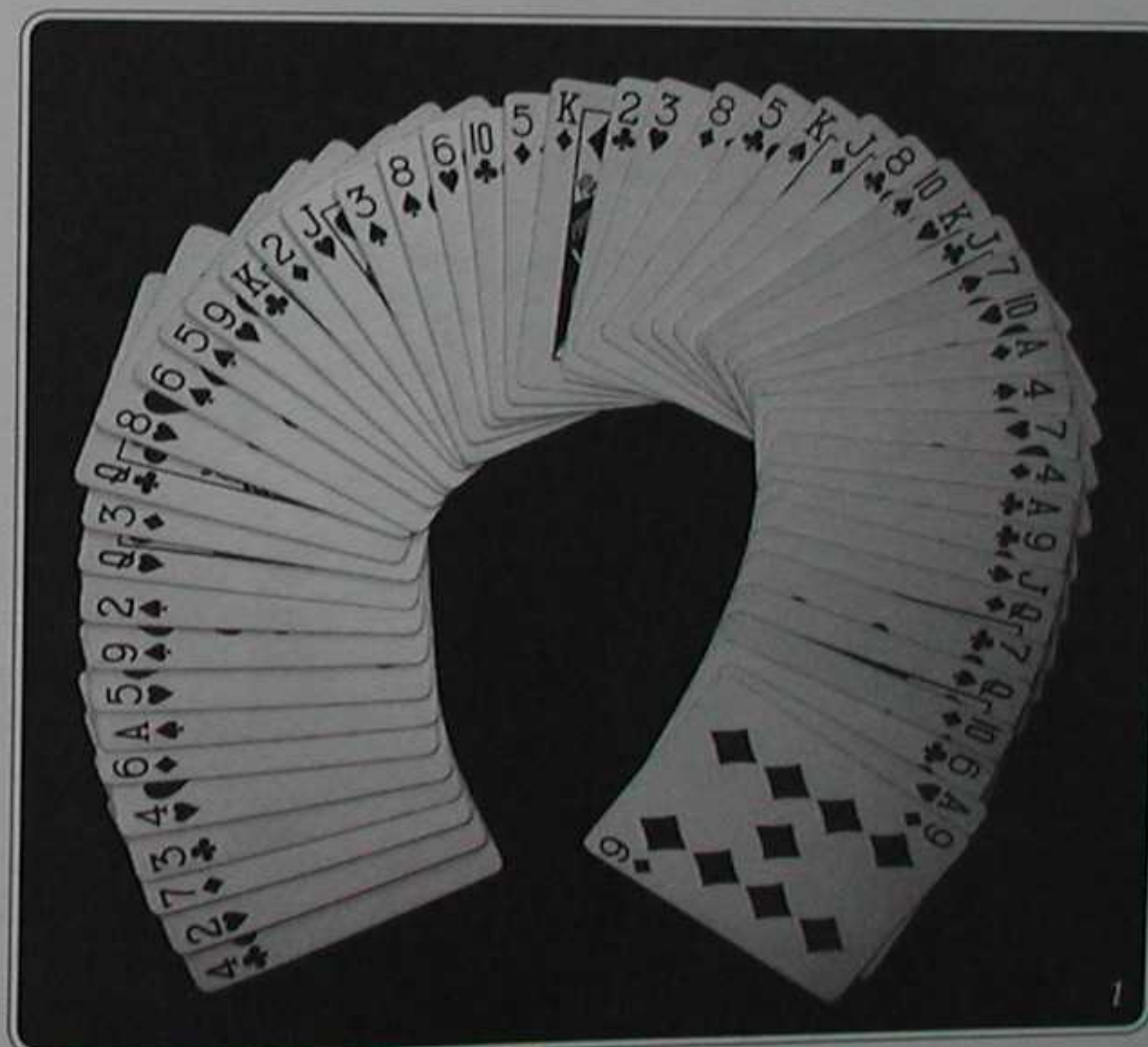
† Four out-faros and a partial faro are required. Don't be discouraged if you can't do a faro shuffle, as I'll also explain an easy method without faros.

Chapter Two

Tamariz's Mnemonica (Structure)

Tamariz's Mnemonica (Structure)

1. THE ORDER OF MNEMONICA



The sequence in Fig. 1 does not appear to have any discernable logical order, no matter how much you look, study or analyze it.

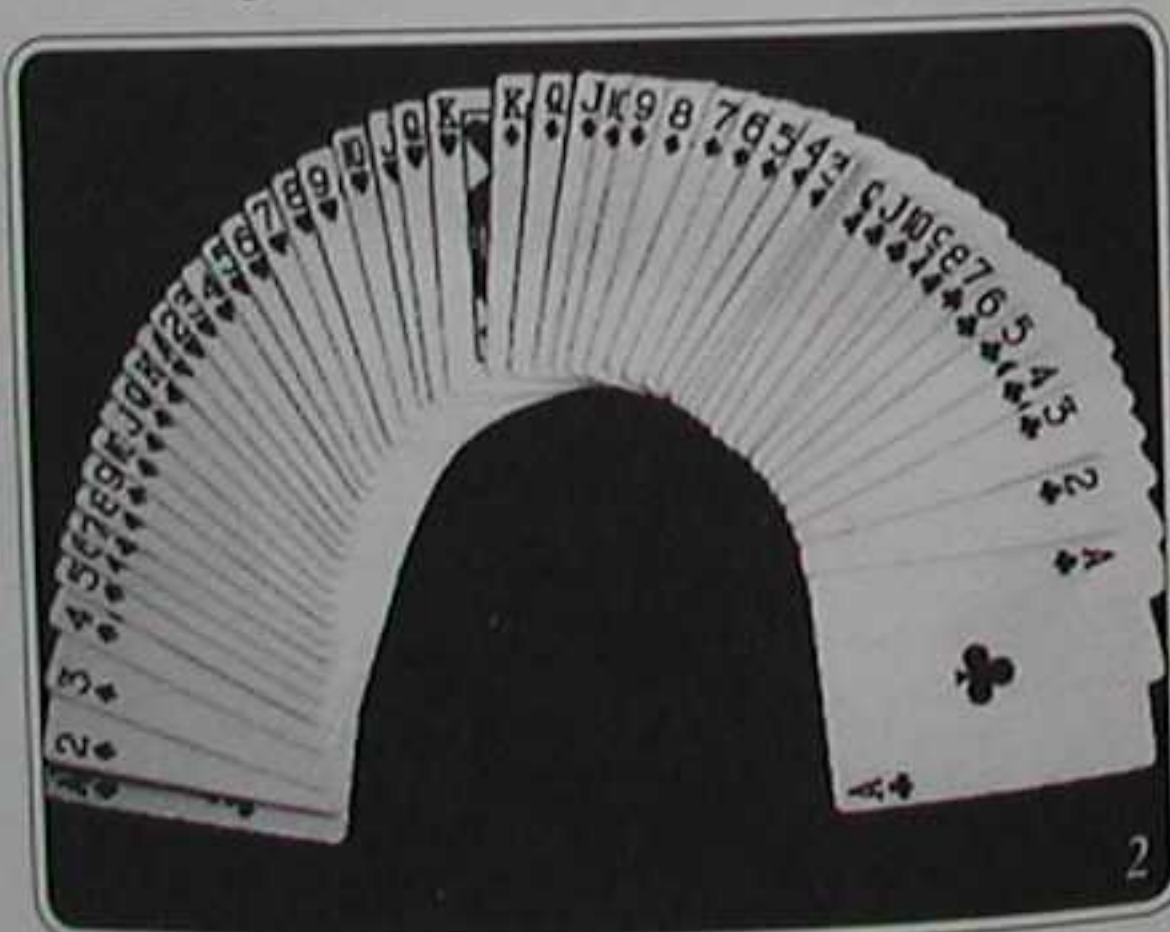
1-4 ♠	14-8 ♥	27-2 ♣	40-4 ♠
2-2 ♥	15-6 ♠	28-3 ♥	41-7 ♥
3-7 ♦	16-5 ♠	29-8 ♦	42-4 ♦
4-3 ♣	17-9 ♥	30-5 ♣	43-A ♣
5-4 ♥	18-K ♠	31-K ♠	44-9 ♣
6-6 ♦	19-2 ♦	32-J ♦	45-J ♠
7-A ♠	20-J ♥	33-8 ♣	46-Q ♦
8-5 ♥	21-3 ♠	34-10 ♠	47-7 ♣
9-9 ♠	22-8 ♠	35-K ♥	48-Q ♠
10-2 ♠	23-6 ♥	36-J ♣	49-10 ♦
11-Q ♥	24-10 ♠	37-7 ♠	50-6 ♣
12-3 ♦	25-5 ♦	38-10 ♥	51-A ♥
13-Q ♣	26-K ♦	39-A ♦	52-9 ♦

2. HOW TO ATTAIN THIS ORDER

Of course you can just set it up; but there are two other methods, both starting from new-deck order. In one of them some faro shuffles are required; in the other (very simple) method, the cards are dealt out onto the table (an antifaro).

FIRST METHOD: WITH FAROS*

Open a new deck or start with the cards set in new-deck order. The initial order we will require to reach the Mnemonica stack is, from the top down: A♠-K♠, A♥-K♥, K♦-A♦, K♣-A♣ (Fig. 2). The factory order of American decks made by the U.S. Playing Card Company is different, running from top down: A♥-K♥, A♠-K♠, K♦-A♦, K♣-A♣, and must be altered in this manner: With a face-up overhand shuffle, run thirteen cards (the spades) from the face of the deck, reversing their order, and throw the balance onto them.



* I suppose you're familiar with the faro shuffle and its terminology, but just in case: A faro shuffle is a procedure in which the deck is cut exactly in half and the halves are perfectly interlaced, card by card. An *out-faro* is one in which the top card of the deck remains at the top after the shuffle. With an *in-faro* the top card of the deck ends up second from the top after the shuffle. The faro shuffle is taught in many of our texts; one good description can be found in Roberto Giobbi's *Card College, Volume 3* (1998, Chapter 35). Don't be put off by these requirements. If you can't do a faro shuffle, Method II is a much simpler, non-faro procedure.

Immediately begin a second face-up shuffle by chopping off a block of thirteen cards (the diamonds). You can do this quickly and easily by first raising three-quarters of the deck or a bit more. A glance will tell you how accurate you have been: The K♣ should be on the face the right hand's raised portion. If one or more diamond cards lie in front of it, use your left thumb to drag them down behind the left hand's quarter of the deck. Without hesitation, run the thirteen clubs, reversing them, onto the left hand's diamonds, throw the right hand's balance beneath the left hand's half—and the cards will be in the required sequence (Fig. 2).

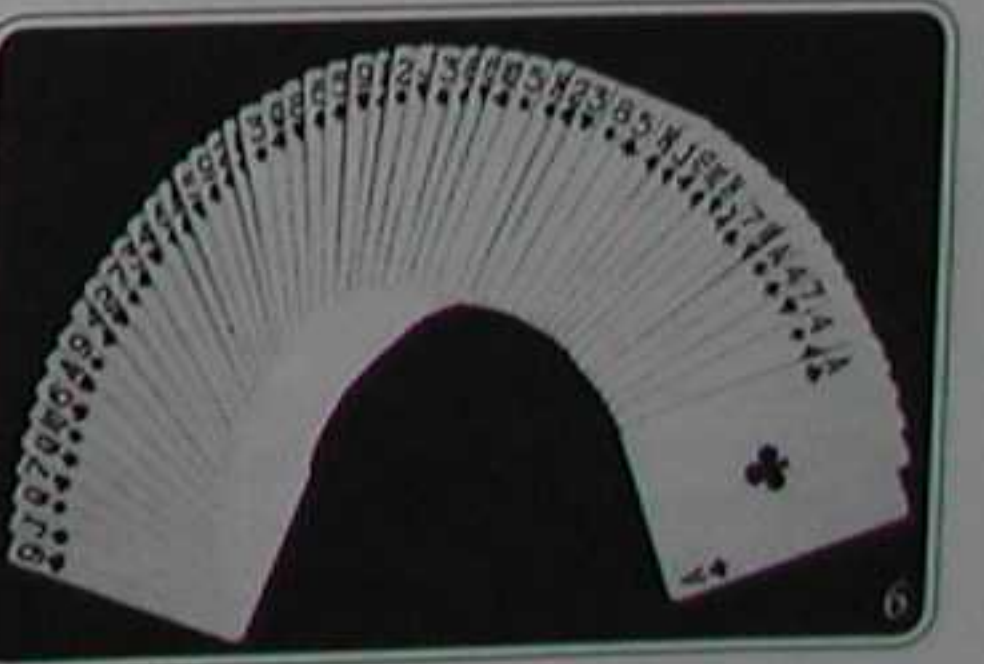
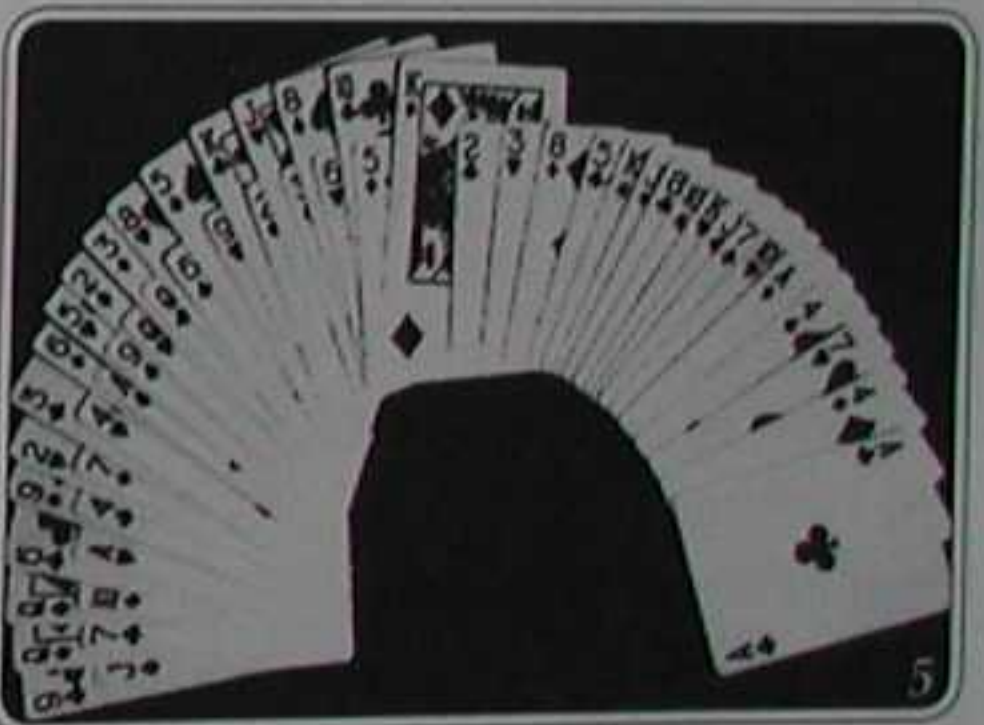
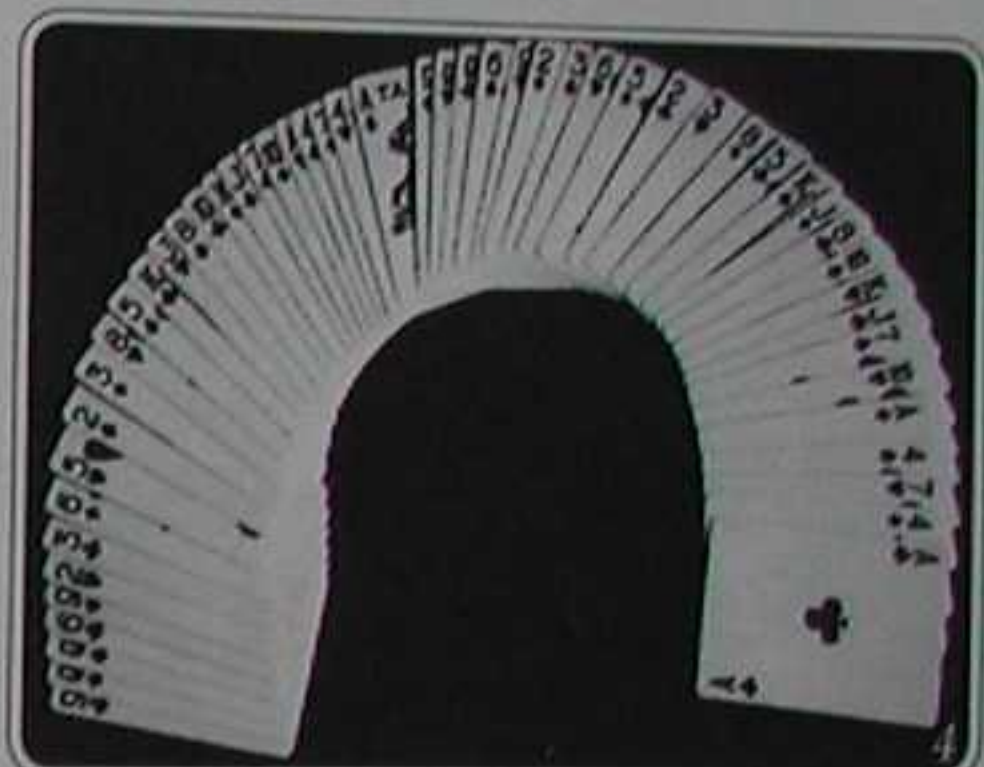
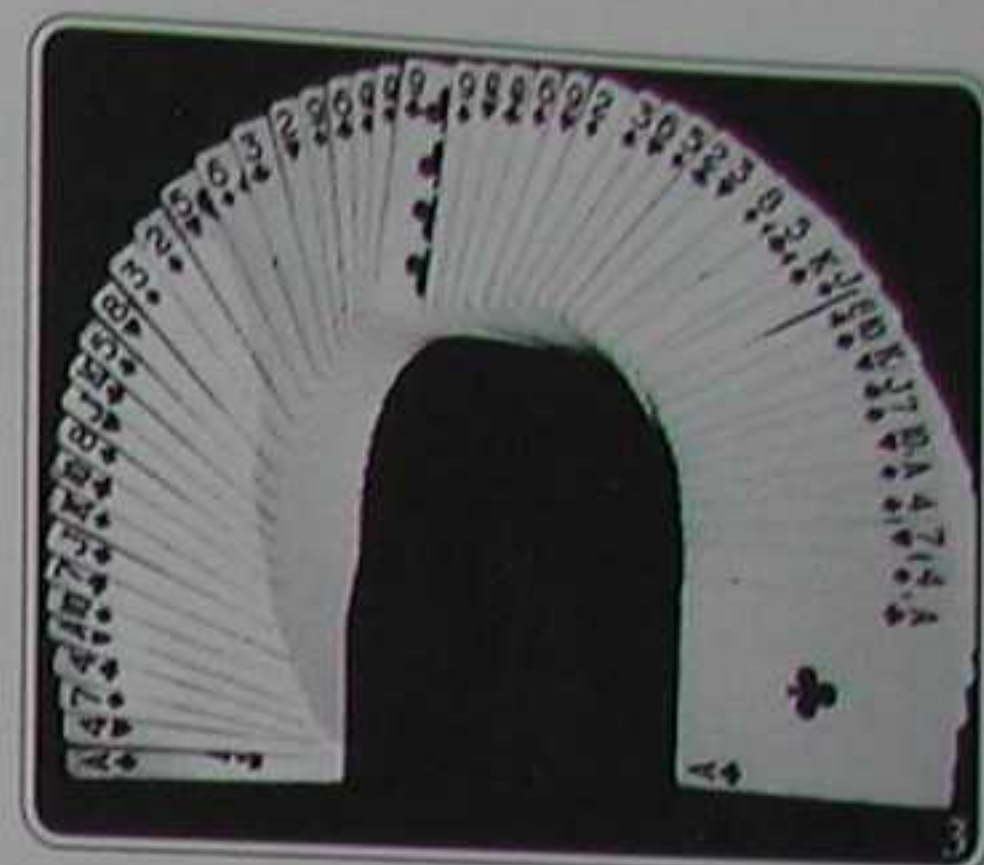
Give the deck four out-faros to create the order shown in Fig. 3. This, by the way, is a stay-stack order.

Reverse the order of the top twenty-six cards to arrive at the order shown in Fig. 4.

Cut off the top eighteen cards (cutting under the K♦) and out-faro this small packet into the top portion of the large one (see Figs. 5 and 6).

Cut at the 9♦ and transfer these nine cards from the top to the bottom to arrive at the order shown in Fig. 1.

This method of setting up, as well as the other methods described, can be accomplished in front of the spectators. I'll say more about this in a minute.



SECOND METHOD: WITHOUT FAROS

Begin with the new-deck order shown in Fig. 2 (p. 14), and reverse the sequence of all fifty-two cards to arrive at the following order, from the top down: A♠-K♠, A♦-K♦, K♥-A♥, K♠-A♠ (Fig. 7).

Do a quadruple antifaro (Fig. 8).*

After this, split the deck exactly at the center, between the two black Nines (starting from the order shown in Fig. 3) and run the top eight cards of the upper packet singly onto the lower packet (Fig. 9). Drop the upper packet again on top.

Cut between the 2♣ and the 3♥. Set the lower portion onto the table and do a Klondike shuffle with the other portion onto it (Fig. 10).†

Finish by cutting the 9♦ to the bottom.

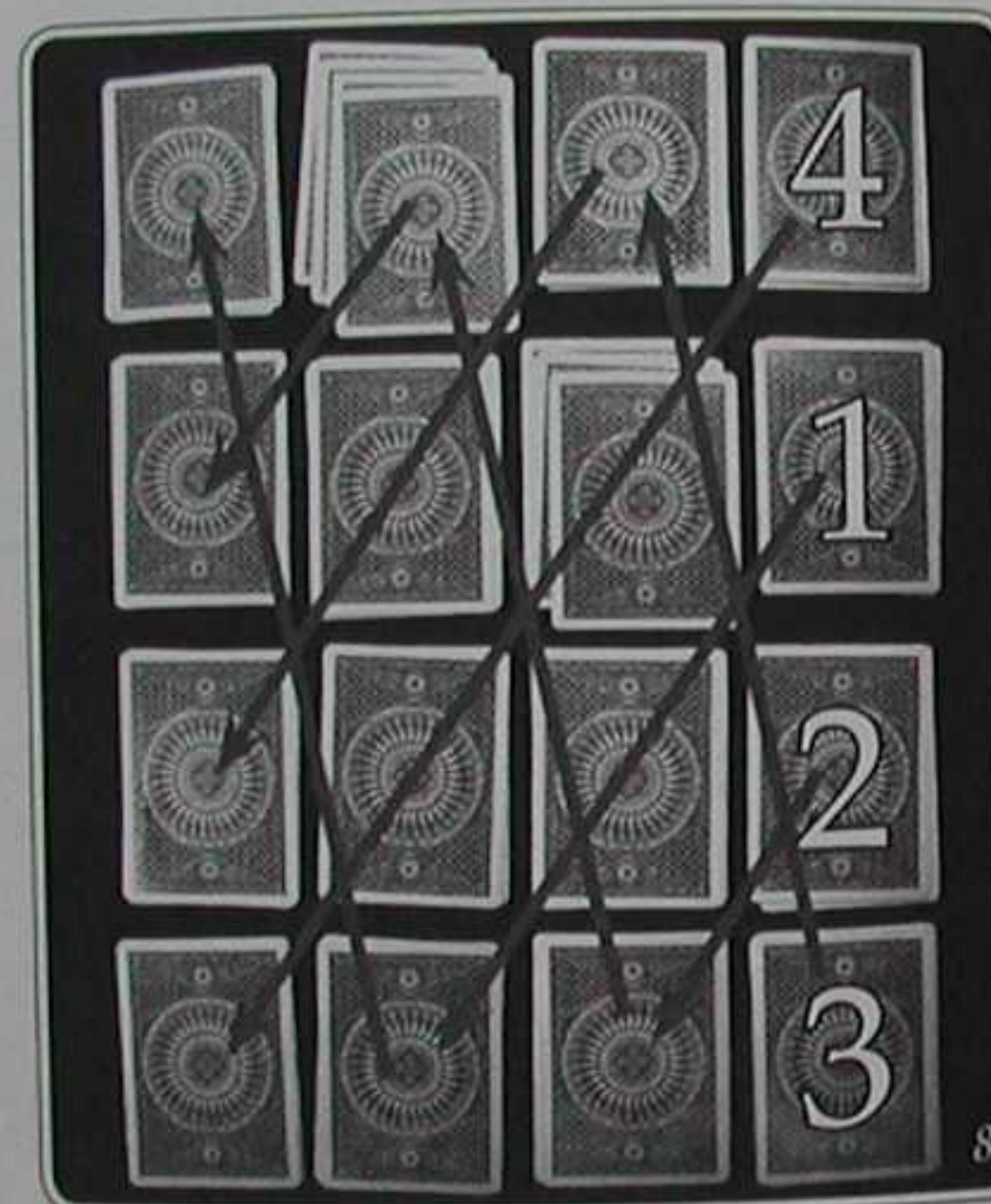
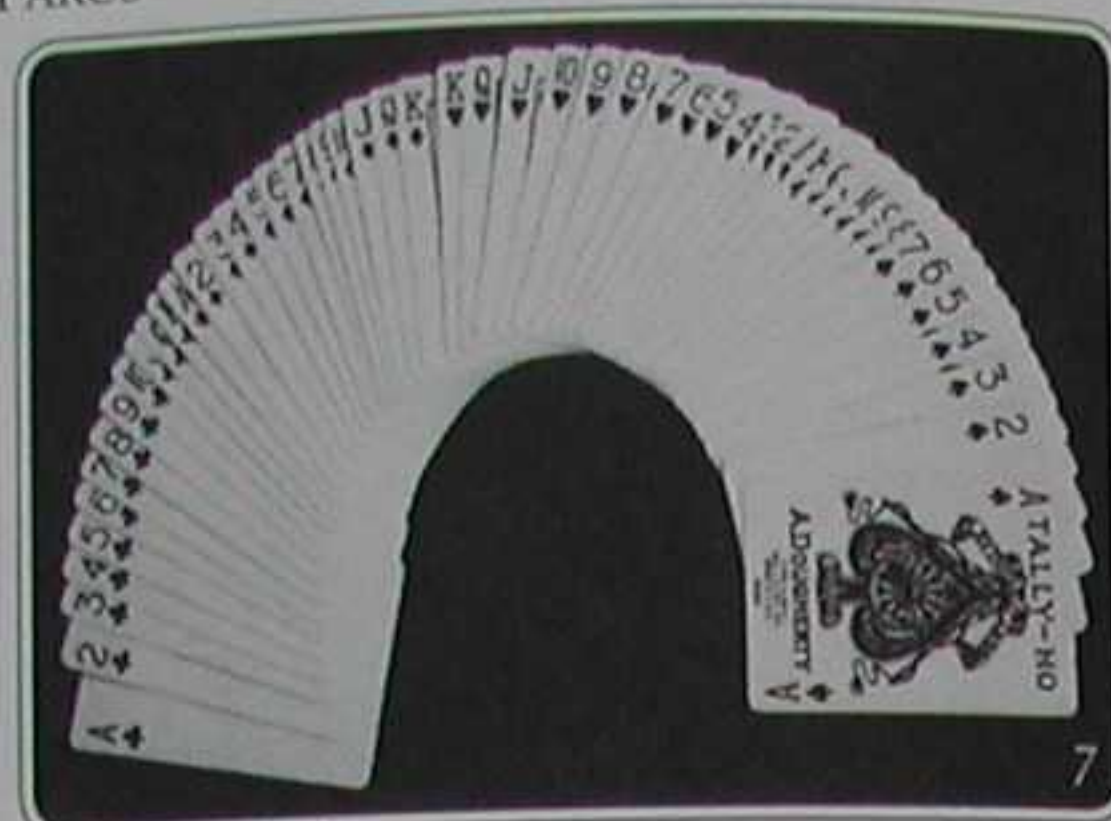
THIRD METHOD: DIRECT SETUP

You can obviously set the cards into order, one by one. Throughout these volumes I'll describe ways of doing this unsuspiciously in front of the spectators.‡

* For a quadruple antifaro (an antifaro-4), deal all the cards in rotation into sixteen piles (four rows of four piles each) and pick up the piles as indicated in Fig. 8 (for more details, see my book *Sonata* (1991) or Appendix V, p. 322).

† To do a Klondike shuffle, slide the top and bottom cards off the deck together, as in Fig. 10, and drop them onto the tabled packet. Repeat this action until no cards are left. You could also do a milk-build overhand shuffle, drawing the cards off in pairs (a top card and a bottom card) into the left hand, and when finished, drop the shuffled packet onto the tabled one.

‡ Also see Appendix II, No. 4, p. 285.



3. SPECIFIC PROPERTIES OF MNEMONICA

1. Beginning with the cards in new-deck order, you can arrive quickly at Mnemonica order; and this can be done in front of the spectators without arousing suspicion.*

2. By undoing the eighteen-card partial faro (Fig. 5) in the First Method (I'll explain a simple way of doing this later) and reversing the order of the top twenty-six cards, we arrive at stay-stack order (Fig. 3). Thus we have available to us all the tricks using stay-stack, of which there are dozens in the magical literature. I will later describe some wonderful divinations, a missing card effect, coincidence effects and memory stunts, all based on stay-stack.

3. If, from this order, we do another four out-faros (or a quadruple antifaro) we are back to the initial new-deck order by suits, colors and values shown in Fig. 2. This will be used as a superb climax for a closing effect. Believe me, it's a solid blockbuster.

These three features are already very practical and magically powerful. Add to that the following:

4. A dramatic poker demonstration, including a story and magic.
5. The incredible feature that if you're asked for **any** poker hand (a pair, three of a kind, a full house [high, middle or low], four of a kind from Tens to Aces, a straight, a flush or a straight flush), you immediately proceed to deal several hands and give yourself the hand called for

* When doing the faro shuffles you can simply tell the truth; that you're shuffling as thoroughly as possible. The antifaro-4 in the Second Method is done as if mixing the cards haphazardly by dealing them into piles and picking them up at random. I usually say, "This is the surest way of mixing the cards. That's why they use it in casinos in Monte Carlo." Here I mention a casino that is farthest from where I'm performing, to assure that no one will question what I'm saying. If you think anyone suspects the procedure, you can follow it with a series of false shuffles and cuts. See also Appendix VI, No. 4, p. 341.

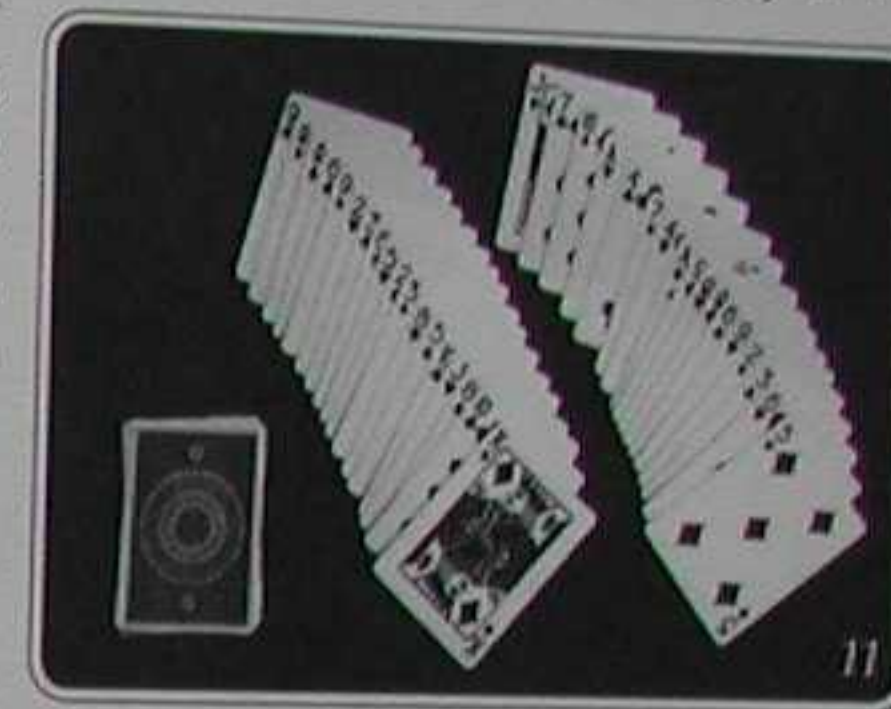


- (sometimes giving other good hands to other players). This is very close to the dream of any gambler—or to a magician presenting a gambling demonstration.
6. **Blackjack, rummy, poker and bridge demonstrations.**
 7. Yet another **poker demonstration for eight players**, with attractive hands for all and an amusing finish.
 8. A version of the celebrated "**Vernon Poker Demonstration**", with its whole inner construction and its dramatic and magical ending.
 9. A **surprising routine of coincidences** that demonstrates and foresees great luck for the spectators and the magician.
 10. A deal of three hands in which the **complete suit of hearts, clubs or spades** falls to the magician.
 11. Another excellent routine, this one finishing with the **complete suit of diamonds**.
 12. **Spelling:** By exchanging the positions of two consecutive cards, you'll have a group of ten cards in which the name of every card spells with one more letter than the previous one. It allows you to perform the wonderful and well-known effect of a thought-of card that turns up as its name is spelled.
 13. **Other spectacular spelling effects**, in which all the Deuces or several chosen cards turn up, or suits and values are spelled.
Researching the structure of the stack, more possibilities have been found, such as:
 14. Achieving a **sequence of alternating colors (red-black-red-black...)**, or **alternating pairs of colors (red-red-black-black...)**, or even **three by three**. This is only applicable to the top twenty-six cards. Such arrangement makes possible several effects, and you can blend them into a routine with Bill Simon's "Call to the Colors" or Ascanio's version of that effect.
 15. An **amusing and magical story** narrated with the top twenty-six cards, and another story told with the other twenty-six.
 16. Upon out-faroing the Mnemonica stack, several pairs, straights, full houses and varied threes of a kind can be obtained, resulting in an **astonishing demonstration of card control**. There is also a version without faros, using the top twenty-five cards.
 17. A series of fifteen cards, included in the Mnemonica order, contains the necessary colors and values to allow you to do a **divination of three mentally selected cards**, based on Simon Aronson's brilliant ideas from his trick "Simon-eyes", in a magnificent version by Ramón Riobóo.
 18. And let's not forget, apart from all this, the **hundreds of tricks** that are possible with any memorized deck.

4. FROM MNEMONICA TO STAY-STACK

As we've seen, by simply reversing the top twenty-six cards and doing a partial out-faro or a milk-build shuffle we can move from stay-stack order to Mnemonica order. Now let's look at how to do the opposite.

After several Mnemonica tricks, cut the A♠ to the bottom. Have a card selected from the top thirty-six and, while the spectator looks at the card, glimpse the previous one in the stack.* You now know the selection. Have the card returned to its original position, square up the deck and execute a full-deck false shuffle. Explain that you will discover the identity of the chosen card through "magical observation." Start dealing cards from the top, one by one and face up, into two piles as follows: the top card (9♠) to your left, the next one (J♠) to your right, and so on until the K♦ turns up. The 5♦ will be on the face of the other packet (Fig. 11). As you deal, watch for the chosen card.



Say, "I think I already know—your card is in this packet..." Point to the packet that contains the card. "...and it's..." Hesitate and look at the spectators. "...this one." Point at the selected card without taking it completely out of the packet.

Lay the 5♦ packet onto the K♦ packet. Turn this combined packet face down and set it on top of the undealt cards.

Reverse the order of the top twenty-six cards (running them singly and making it look like a shuffle, or showing them one at a time). The deck is now in stay-stack order (just as after the fourth out-faro or a quadruple antifaro), with the black Aces at the ends and the black Nines in the center (see Fig. 3). Try it out.

You are now in position to perform any trick with the stay-stack, as well as "Super Poker" (p. 31) and "Everything in Order" (p. 35), in which the whole deck is brought magically into order, with each suit running from Ace to King.

SUMMING UP

The Mnemonica stack contains all the tricks for a memorized deck; all the tricks using stay-stack; "Super Poker"; "Any Poker Hand Called For"; the production of the whole suits of hearts, spades or clubs; Arston's routine using the whole diamond suit; the routine of lucky coincidences; two stories told by the cards; the mental spelling of ten cards; a series of fifteen

* See the glimpse techniques in Appendix VI, p. 327.

cards for a divination of three thought-of cards; rummy, poker, bridge and blackjack demonstrations; a version of "The Vernon Poker Demonstration"; other productions and spellings for the Aces, Kings, Queens and Jacks, spellings to several selected cards, the four Deuces, colors, suits, values, etc.

And finally: It is set from a new-deck order

It can be converted to stay-stack order

You can finish with the whole deck in order

Incredible but true. Read on and enjoy the mysteries contained in Mnemonica, which is truly a wonder—although I am her father, and you know how fathers tend to exaggerate.

Chapter Three

Ultra-Rapid Memorization (an afternoon's work)

Ultra-Rapid Memorization

QUESTIONS AND ANSWERS

Before going into the tricks that are specific to this stack, let's take the bull by the horns. I'm referring to the learning and memorizing of the stack, so that you know it with complete assurance and without hesitation. This bull has three horns, to wit:

1. How long does it take to memorize the stack fully?
2. Will I forget it, due to nerves, during performance?
3. Will I forget it if I don't practice all the time?

The answers are as simple and clear as this:

ANSWER 1: It takes from three to four hours (an afternoon or two at most) to learn the whole stack without any fumbling, hesitation or doubts, regardless of how good your memory is and the type of memory you have (visual, auditory or conceptual).

To tell the truth, I must say it takes three or four hours of *concentrated, tiring effort*. But the very next day you will be able to perform effects with Mnemonica without the slightest hesitation.

ANSWER 2: There is no way you will forget Mnemonica during a trick, no matter how nervous you get. If you can remember your name and address, you can remember the stack and react instantly, without thinking or making calculations.

ANSWER 3: Even if you don't use it for twenty years, you won't forget the stack. You will be able to perform again the day you choose for your comeback.

I realize, dear reader, what I'm saying is not easy to believe. That's what happened to several who attended my Mnemonica workshops. Two sessions were enough to convince them. Mind you, I'm not trying to sell you anything, no tonic to make your hair grow, no political or religious beliefs. I'm just talking hard fact here.

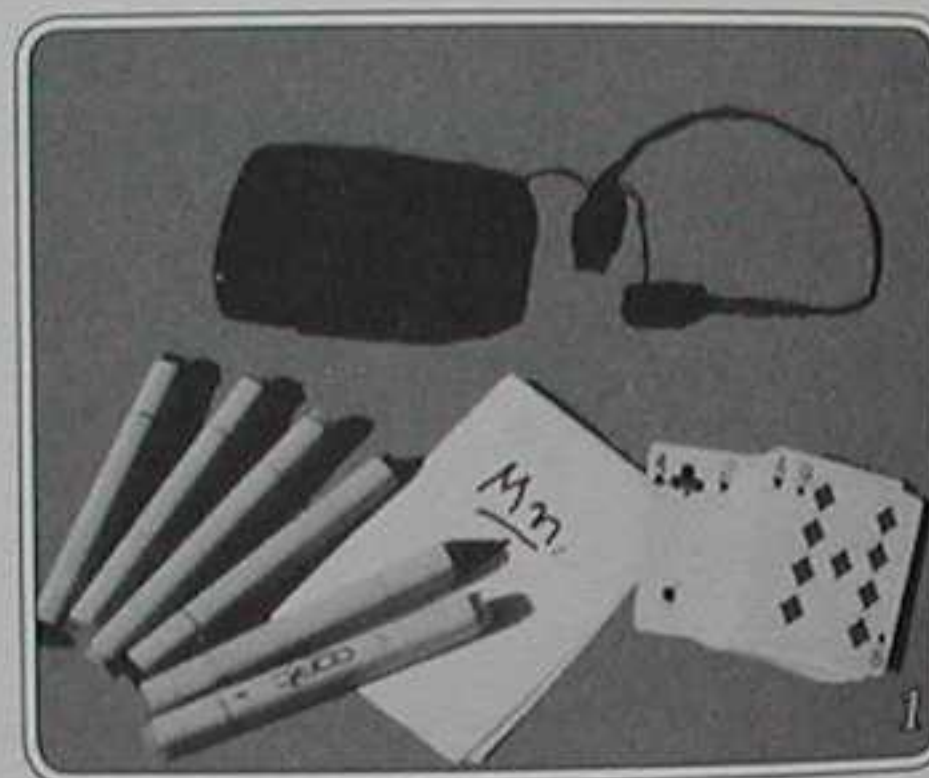
I will now drop the salesman's tone and remind you that I have nothing to gain by your learning the stack—or maybe I do gain something. A lot, in fact: the intense satisfaction of sharing with you and your audiences the joy of the mystery of magic, of the emotion of magic that you will bring them with Mnemonica.

Let's now go into the methods of learning, as several are used simultaneously. They are fast as well as surefire. You can memorize the stack today, if you want to.*

A combination of visual, auditory, muscular, conceptual and security methods is used (as infallible and as simple as it gets).

Here is what you must do:

You need an isolated area (an empty room, with no one but you in it), a tape recorder, five or six thick permanent markers of different colors, some tea or coffee, and a deck of cards (Fig. 1).



1. THE AUDITORY METHOD

Arrange the deck in Mnemonica order. Make sure the order is right. Lock the door. Then record the names of the cards in order on tape. Sing the names of the cards in a multiplication-table tone, or use the melody of a children's song that's stuck with you through all these years. Sing each strain of the song (four cards to each strain) with a different tone of voice, the more ridiculous the better. For example, sing the first strain in a parody of an opera tenor (or soprano), the second one half-crying, the third one with a shrill penetrating voice, the fourth one like an old shepherd, the fifth chanting like a Gregorian monk, the sixth with bursts of laughter, and so on. Now you know why you should lock the door: to prevent your family from shipping you to the nearest psychiatric ward. The lyrics of the song will be:

* The classic method that is usually recommended was introduced to magicians by August Roterberg in 1897, and consists of association of images and linking letters to numbers. I do not recommend this method, as it will take you from fifteen to thirty days to securely learn the stack with it.

First strain (tenor or soprano operatic voice):

"One, the Four of Clubs

Two, the Two of Hearts

Three, the Seven of Diamonds

Four, the Three of Clubs..."

And so on with the next twelve strains (changing the cards and tone of voice for each one).

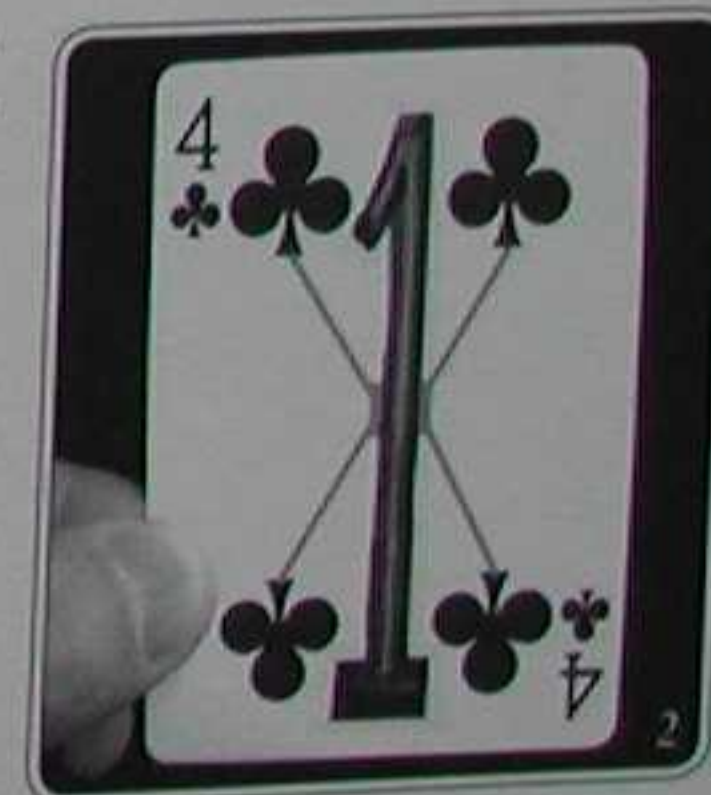
This will take up two to three minutes of recorded tape. The actions that follow will be carried out while listening to the tape over and over (listen and rewind), or even while singing it to yourself aloud. You will realize that if you simply learn the lyrics of the song, you'll already know the stack. Admittedly, it's more abstract than a regular song, but the changing tones of voice will be of help. Again, if you manage to learn the song by heart, you already know the stack; it's as simple as that. Needless to say, if you listen to the tune for the next three hours, even if only fifteen times an hour, that makes forty-five times. The lyrics will, eventually, be firmly recorded in your memory for good.

But this is only the auditory method. Now comes the visual method.

2. THE VISUAL METHOD

As you listen to the tune, take the first card (4♣) and lay it face up on the table in front of you. Now take half a minute to think about how you are going to draw the figure "1" on the face of that card. I'm referring to a drawing that visually relates to the face of the card, to the four club pips. You might connect the right outer club to the right inner one with the figure "1", or maybe you will draw the "1" diagonally across the face of the card, connecting the pips at opposing corners...or whatever. But do devote a full thirty seconds to thinking of how you will relate the figure "1" to the four club pips.

Now go ahead and draw the "1" as you have decided, but do so slowly and deliberately, playing with the lines (broken or dotted lines, wavy...) and the colors (all the same color, an assortment of colors, one side of the line one color and the other another color, lines filled with another color...). See, for example, Fig. 2. Next, fill in (always deliberately, as you meditate) the rest of the card face with the word "one" in small print, in certain colors and lines. The point here is that you devote no less than two minutes to filling in the card, concentrating on it and not rushing.



If you spend two minutes on each card, you'll be done in a couple of hours. With six or seven five-minute rests it will amount to two and a half hours. Meanwhile, the tune, heard over and over, and sung again and again, is being recorded in your memory.

Now you are the proud owner of a beautiful and personal colored deck of cards that you can use to review the stack at any time—and then there's its artistic value. I'm sure you've come up with a masterpiece.

I understand the concentration invested in deciding how to draw each card, added to the tiresome repetition of the little tune, will leave you exhausted. Therefore, I'd suggest you do just one hour at first, and take a one- or two-hour break before doing the second hour. It is advisable to be well fed, well rested and comfortable when carrying out your drawing tasks.

But there are three more methods—no more, no less—to aid us in learning the stack without the slightest hesitation.

3. THE MUSCULAR METHOD

As you listen to the tune and draw the numbers, sing aloud from time to time, speaking the words deliberately, with exaggerated movements of the mouth. I suppose you know this is a method often used by actors to memorize long scripts. It's unbelievable how efficient it is.

Once you've spent two or three hours with these methods, try to remember the cards in sequence and you'll realize, to your surprise, that you will remember most of them instantly, thanks to the combined methods: auditory, visual and muscular.

But there are still two more methods to come.

4. THE CONCEPTUAL METHOD

Take the cards you've missed (I mean those on which you doubted your memory even a little, as well as those you couldn't remember at all). If the previous methods were carried out correctly (with focused concentration and the devotion of at least the amount of time I've suggested) you have a good chance of remembering every card. However, due to fatigue or faltering concentration, you might have missed a few. But let's assume the worst and say you've missed about ten, or maybe even twelve. The first thing to do is to review those cards visually and to go over the relationship between the number drawn and the pips or pictures on the face of the card. Then go over them again. Finally, try to remember them. Chances are some of them will come easily and directly to your memory. If there are still some cards that resist, or cause you doubt or hesitation (whether in naming the card after the number or vice versa), discipline these "rebels" with the conceptual method as follows.

Take the first rebel card. Let's say it is the 3♠ (21 in the mnemonic order). Try to relate the 3♠ to the number 21 somehow. You might imagine

three kids, each with a spade pip tattooed on his arm, being thrown out of a night club because they're under twenty-one. Or maybe you know somebody who lives in Apartment 21 and you imagine him wearing two spade-shaped earrings and a third one pierced through his nose.

Anything you can dig from your imagination, background, family or knowledge might help you to find that relationship between the card and its stack number.

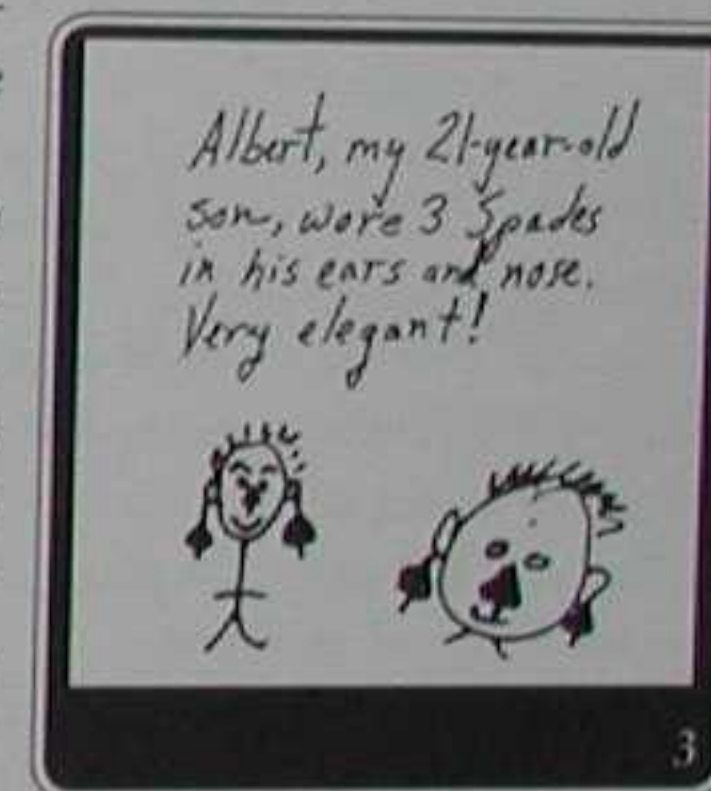
Choose the one that seems easiest to remember and write down a text that explains the connection; for example: "The 21st of May is my son Albert's birthday, and I see him with a Spade hanging from his nose and two more from his ears."

Then describe the same picture with other words, such as: "I don't know what to do with my son Albert. Today, the 21st, is his birthday and he had a Spade pierced through his nose and two more in his ears."

Do this a third time. This will require more effort and concentration, which is what we're after: "I gotta clean the Three black Spades my son Albert wore in his ears and nose on the 21st, for his birthday."

You may even want to make a drawing of your son Albert wearing the hanging spades (Fig. 3)

Do the same with the other eight or nine cards. The whole thing should take you about twenty to thirty minutes. If you go over these cards now, as I've described, you will have them learned by the end of this short time. The conceptual method, added to the others, will bring the relationships instantly to your mind.



5. THE SECURITY METHOD

After having gone through the four methods (including a visual and auditory review the first day, another ten minutes before going to bed, and another after waking up), it will be practically impossible for you to forget a single card. We all know, however, that nerves tend to play tricks on us when we're in front of an audience, and cause us to forget a card at the wrong time. Even if this weren't so, the mere fear of that happening might make it happen. To protect against this, here is the security method.

On a piece of paper write down the mnemonic order, making two tables, one organized by suits and values, the other by position numbers,

as shown in Fig. 4.* The paper must be the same size as the back pattern of a playing card within its white borders. Glue it to the back of a Joker and insert this Joker somewhere in the middle of a deck stacked in mnemonic order. Lose the second Joker in the deck as well. The next day, as you're getting ready for your first trick with Mnemonica, spread the deck face up between your hands and take out the Jokers, leaving them face up, together, on the table. Go ahead with the effect—and don't make it too difficult for yourself. Make the trick the easiest one: Have a card selected and discover its identity by glimpsing the one above it in the stack. Should nerves play tricks on you and any problem arise, take the two Jokers and, holding them with their faces toward the spectators, say, "*The Jokers will help me hypnotize you so I can read your mind better.*" What you actually do is look at the back of the Joker and find the name of the card that escaped your memory (Fig. 5). You can't deny, dear reader, that the method is infallible, as promised. But, come close and let me whisper a secret in your ear: You won't have to resort to this method. Shhh, don't let anyone know. Actually, the previous methods will provide you with a four-way memorization of all the cards and their positions in the stack. This fifth security method will just add some peace of mind. The whole combination generates total security and assurance.

This assurance and the lack of fear (fear of what?) will allow you to start performing with Mnemonica the very next day. This way you will be using tricks to practice the mnemonic order, and after a few days (a week, maybe) chances are you will be voluntarily forgetting the prepared Joker somewhere. You will find it as unnecessary as a life preserver would be to an accomplished swimmer.

And so, once and for all, we have beaten the "terrible dragon" of Mnemonica: the supposedly difficult step of learning the stack, the danger of forgetting and the fear of presenting tricks with the newly learned order. Any magician can begin the next day to study Mnemonica and perform his or her first miracles. After that it becomes a habit, a hard-to-break habit. A non-stop habit.

* Note that, in the suits table, the number of each card in the stack is followed by the next card in brackets.



Chapter Four

Tricks Specific to Mnemonica I. Tricks with the Stay-stack Wheel

Specific Tricks for Mnemonica

I. Tricks with the Stay-stack Wheel

WHEN YOU GIVE a deck arranged in stay-stack a faro shuffle, it remains in stay-stack; hence its name. After eight out-faros, the deck comes back to the original stay-stack order. This is what I call the stay-stack wheel. In this chapter I'll describe four tricks that can be performed during the process of going from new-deck order to Mnemonica order. Others will be taught in a later chapter.

1. SUPER POKER*

I devised this effect to be performed after the fourth out-faro (or after an antifaro-4) from new-deck starting position. Needless to say, you can also do it if you are in Mnemonica order and follow the simple procedure described in "From Mnemonica to Stay-stack."[†]

It is not just another poker demonstration as, due to its structure, the effect incorporates excitement, an exhibition of skill, two apparent mistakes (one of them seemingly without solution) and an extraordinary climax. And all this without a difficult or suspicious move.

* This trick, along with all the others in this book the author or origins of which are not mentioned, are ideas by Little Tamariz (except for oversights or coincidences).

† See p. 17, and the order of the deck in Fig. 3, p. 15.

The order of the deck after the fourth out-faro is:

top [A♠/4♥/7♦/4♣/A♥/10♦/7♣/J♠/K♦/10♣/8♠/J♥/K♣
/5♠/8♥/3♦/2♠/5♥/6♦/3♣/2♥/9♦/6♣/Q♣/Q♦/9♣//\\
9♠/Q♥/Q♣/6♠/9♥/2♦/3♠/6♥/5♦/2♣/3♥/8♦/5♣/K♠
/J♦/8♠/10♣/K♥/J♣/7♠/10♥/A♦/4♣/7♥/4♦/A♣] bottom

The second half of the deck mirrors the first half; in other words, stay-stack order. (This order is shown in Fig. 3, p. 15.)

Three simple operations are now done:

- Spread the deck face up in your hands and secretly slide the A♠ between the K♣ and the 5♠.
- Find the J♠, which is eighth from the face, and cut it to the back of the deck, bringing the K♥ to the face.
- Turn the deck face down, run the top three cards with the left thumb, inverting their order, and replace them on top. Follow with any false cut or false shuffle that retains the entire order of the deck.

During the running, shuffling and cutting, explain that you are stacking the cards for a wonderful hand of poker that would make you very rich if you were really playing.

Proceed to deal four hands of poker, turning each card face up. The first round will be a Ten, a Seven, a Jack and an Ace. Smile with satisfaction as you deal the Ace to yourself. Deal the second round, laying each card face up on top of the dealt cards. These will be a Four, a Seven, a Four and an Ace. As you deal the Seven on top of the other Seven, mention that this player is the one who will take the bait and that he will lose everything, including his tie. As you deal the second Ace to yourself, laugh like a rabbit. Deal the third round, also face up on top of the previous cards. This will consist of a Four, a Seven, a Four and an Ace. As you deal the Four to the first player (onto the Four he already had), say, "I set him up with two Fours, but he won't get the other two, as I'm giving those to the third player." This is borne out as you deal the cards. When dealing the third Seven, say, "See? He's got three of a kind." Wink and smile as you deal the third Ace to yourself. Deal the fourth round, which contains a Ten (say, "Two pair—things are heating up"), a Seven ("Poor guy, he doesn't know what's coming"), a Jack ("two pairs, Jacks and Fours"), and a King for yourself (don't look at it). Everybody expected an Ace and you will hear some laughs, whispers and comments like, "A King...mmm." Keep smiling and look at the spectators with confidence as you say, "Don't worry, a gambler is a gambler—there is one more card." Deal the fifth round, consisting of a Ten ("I set up a full house for this guy—unwary him"), an Eight ("He was already doing well with his four of a kind. A heart attack, at least"),

a Jack ("Even more unwary!"), and when everybody expects the fourth Ace for yourself you get another King. Your smile freezes (your full house loses to the four Sevens). Mumble, "Oh!" and appear concerned, but don't overact. Try to make them believe you actually made a mistake and you're in real trouble. Take the King, say, "How silly of me!" and take advantage of this weak



moment in the audience's attention to perform a top change. Put the deck aside as you say, "Should this ever happen to me in a real game—I'd retire from gambling—although [smile]—I am also a magician." Rub the card in your right hand against the Aces and slowly turn it over to reveal the fourth Ace as you smile triumphantly. Fig. 1 shows the four hands at the end. *Climax!*

As you can see, the effect is full of varied and continuous emotions: skill, control of luck, bets, failures, problems and a resolution by magic.

Now you need to return the twenty cards dealt back to their original order. To do so, drop the first face-up hand onto of the second, then both together onto the third and all three onto the fourth hand (yours). Turn the combined packet face down and drop it onto the rest of the deck. Make a false cut and deal five hands of four cards each, all face down (these are the twenty cards just gathered) as you say, "Observe that I dealt the cards very slowly, like this, because if I had dealt rapidly, like this, you might think I pulled cards out of my sleeve or cheated in some other way. There is nothing further from my exemplary behavior than cheating." Pick up the first face-down hand, and under it the second, the third, the fourth and then the fifth. Drop the combined packets onto the rest of the deck. You have just recovered the stack you had before dealing,* with a single exception: The A♠ and K♣ are transposed because of the top change. It isn't difficult to fix that. Do so.

But you still need to undo the operations made before the deal. To do this, run the top three cards, inverting their order, and replace them on top. Then spread the deck face up in your hands and slide the A♠ between the A♣ and 4♥. Finally cut between the black Aces and you're back in stay-stack, in the position after the fourth out-faro (starting from new-deck order).

* For a general rule on stacking after dealing hands of poker or of any other card game, see Appendix II, 3H, p. 283.

2. ACES, KINGS—AND OTHER POKER HANDS

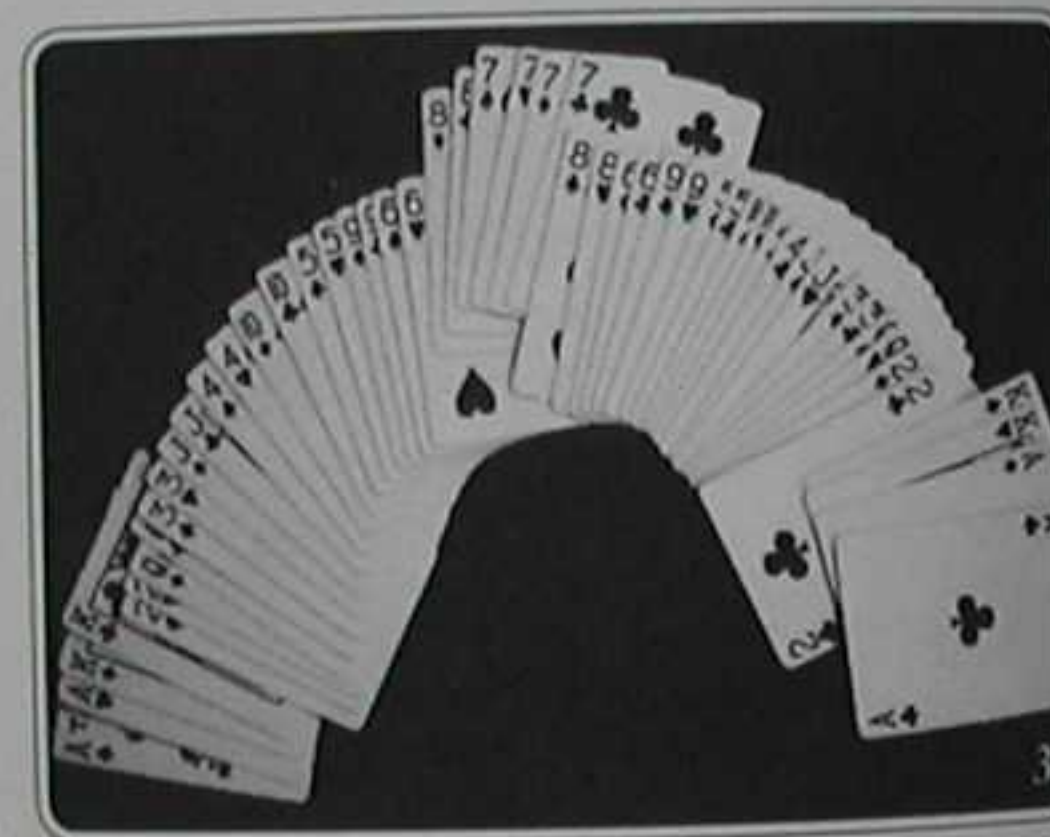
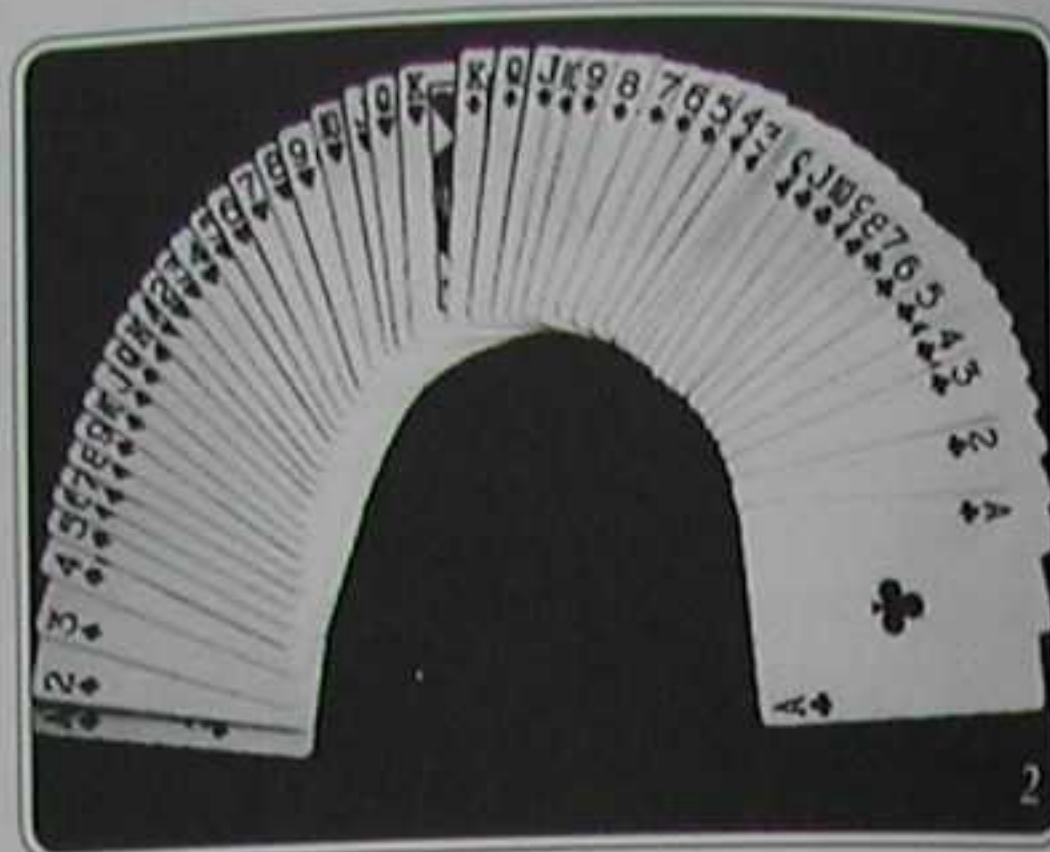
This is a quick effect I devised based on the arrangement of the cards after two out-faros.

Start with your "new" deck face down, running from top down: A♠-K♠, A♥-K♥, K♦-A♦, K♣-A♣ (Fig. 2). Do two out-faros (mixed with other false shuffles and cuts). The four Sevens are now together in the center, with two Eights right above them. On top of the deck you have two Aces followed by two Kings, while on the bottom are two Aces with two Kings above them (Fig. 3).

Ask a spectator to name any hand of poker. If he asks for a *high four of a kind*, use a double cut or false shuffle to transfer the two bottom Aces to the top and show the four Aces on top. If he asks for a *low four of a kind*, cut above the four Sevens and show them on top. If they call for a *high full house*, bring only one Ace to the top and show a full house of Aces and Kings. For a *low full house*, cut above the Eights and show a full house of Sevens and Eights on top. For a *high three of a kind*, bring one Ace to the top and show Three Aces. For a *low three of a kind*, cut above three Sevens and show them. If asked for a pair or two pair it's all very simple, as the deck consists of successive pairs and we have a choice, from Aces and Kings to middle or low pairs.

NOTE

Although it is not as interesting, with a further out-faro you can obtain four Fours or a full house of Aces and Sevens. If you do a fourth out-faro, and slide the second card from the top in between the 8♥ and 3♦ you can obtain a straight. If any type of flush is named, coax the person to choose another hand.



3. EVERYTHING IN ORDER—AN OUTSTANDING CLIMAX

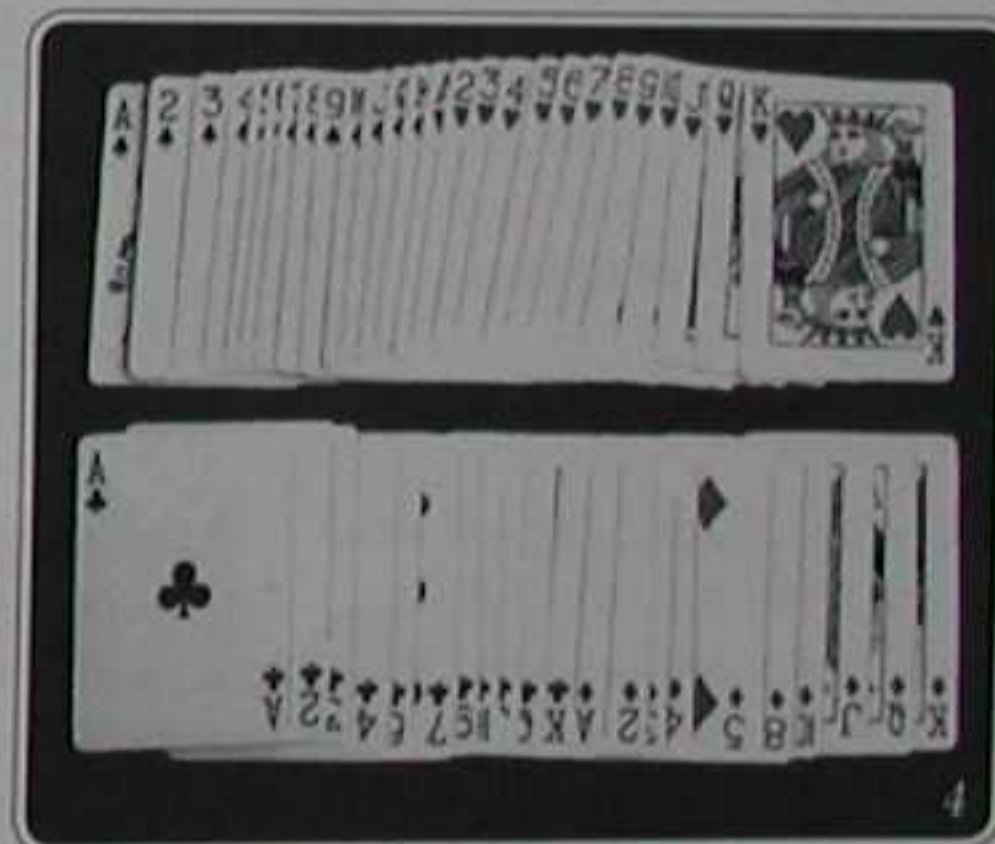
Picture this; you have been performing tricks with Mnemonica or with the stay-stack and you're about to close the session. You suddenly say, "To finish, I will now ask each and every card of the fifty-two that are in the deck to get ready; we're going home—get back in order. Let's see—that's it, very good. All the spades over here: Ace, Two, Three...and King; the hearts too: Ace, Two...and King. And over here, in perfect order—the clubs and the diamonds...(!!!)" And you show just that—without switching the deck, of course.

Let me assure you that this is one of the most powerful climaxes possible for a card routine. The spectators will be dumbfounded. They won't believe it. All fifty-two cards in order! And they have seen the deck shuffled again and again; they have seen trick after trick, poker deals, etc.

Naturally, due to the structure of the deck, the method is very simple. All you have to do is go from Mnemonica order to stay-stack (p. 19), and do an antifaro-4 (dealing the deck into sixteen piles and picking them up as indicated on p. 16, and in Appendix V, p. 322).

To motivate these actions, ask a spectator to think of any card in the deck. You deal the whole deck into piles "to get a feeling of which one contains the card she thought of." You pick up the piles and say, "I've got it. Will you please name the card?" The spectator names it and you look for it (very easy, as they are in Ace-to-King order). Cut at that card, palm it from the deck and produce it from your pocket (or simply reveal it on the top or bottom, as you like).

Now cut between the black Aces (which are together in the center) and spread both halves on the table in parallel, face-down ribbons. When you turn them over you have a dramatic and wonderful ending (Fig. 4).

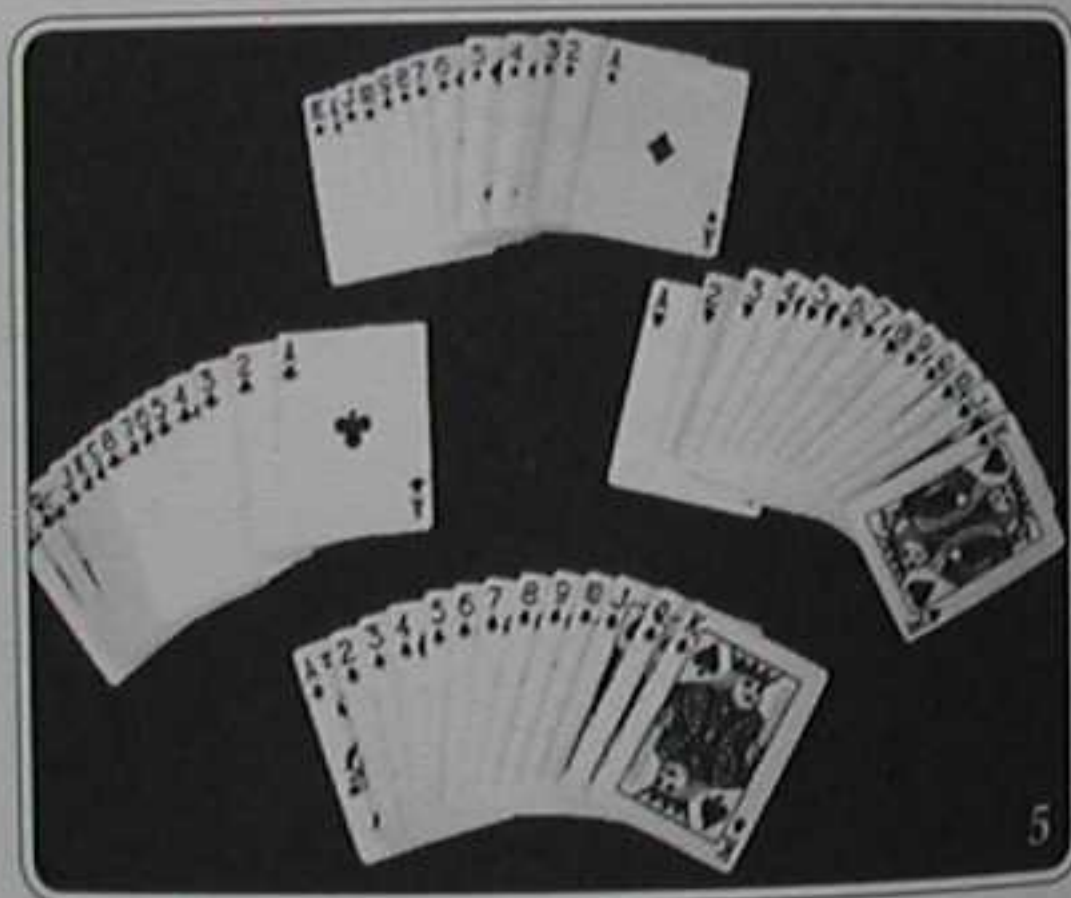


4. A GRAND BRIDGE DEAL

Here is another magnificent climax for a routine. Once you are in stay-stack, after the fourth out-faro, steal the A♣ or let it drop secretly to the floor or into one of your pockets. Deal the remaining fifty-one cards face down into four bridge hands (of thirteen cards each) as you explain that in bridge, when you have all the cards of a single suit, you win everything, and this is called a grand slam.

As you finish dealing, notice that one card is missing (the last one for the fourth player). Hesitate and appear puzzled. Then look at the floor and find the A♣ (or take it out of your pocket if you ditched it there). Toss it onto the fourth player's hand and, perhaps flashing the faces of the mixed cards in the hands as you pick them up, reassemble the deck by dropping that pile onto the third one, then the combined packet onto the second and all finally onto the first hand, all face down.

"It's no good if the deck isn't complete. I'll shuffle again and repeat the deal." False shuffle and deal again rapidly, as if you are concerned about wasting the audience's time. Turn over your hand slowly to show the Ace, the Two, the Three...the Queen and the King of Spades for a grand slam, all in order. Let the effect sink in; then say suddenly, *"But, since bridge is played with a partner, mine also has—the whole suit, and it is also in order!"* Turn over the second hand to show the diamonds in order. After more applause, pause again and say, *"But since this is an exhibition, for the sake of completeness I would like to close this session with the clubs and hearts in order."* With those words, turn over the other two hands to show the named suits in order (Fig. 5). You have managed to sort all fifty-two cards in an absolutely incredible way. The effect will leave your spectators totally flabbergasted (at least).



5. OTHER TRICKS

I have collected several other tricks with stay-stack, which I'll save for Chapter Seven. At the end of that chapter you will find a version of "Rite of Initiation", a routine by Luis García Soutullo, which includes all the tricks of that chapter. Refer to the bibliography (p. 365) for many more possible tricks using stay-stack.

Chapter Five

Tricks Specific to Mnemonica II. With the Mnemonic Order

Specific Tricks for Mnemonica

II. With the Mnemonic Order

I WILL NOW explain those tricks that are specifically built into the mnemonic stack. There are eighteen effects with the full stack and half a dozen with a half Mnemonica stack* which, added to the seven effects described for the stay-stack, make over thirty tricks specifically built into Mnemonica.

1. DEAL OF A COMPLETE SUIT

A. THE HEART SUIT

This is a method I worked out for the magician to receive all the hearts in a three-hand deal.

Force the 3♥ (number 28 in the stack) and have it replaced at Position 26 (between the 5♦ and the K♦). False shuffle, and cut the Q♠ to the bottom. Deal the first round of three, the first two cards face down, and the one falling to you, the A♥, face up. On seeing the A♥, say, "*The card you chose is a heart.*" Resume the deal, always turning your own card face up. You will get the 2♥, 4♥ and 5♥ (Fig. 1, next page). Stop and say, "*Of course, the Three of Hearts is missing. That was your card wasn't it? The spectator nods and*

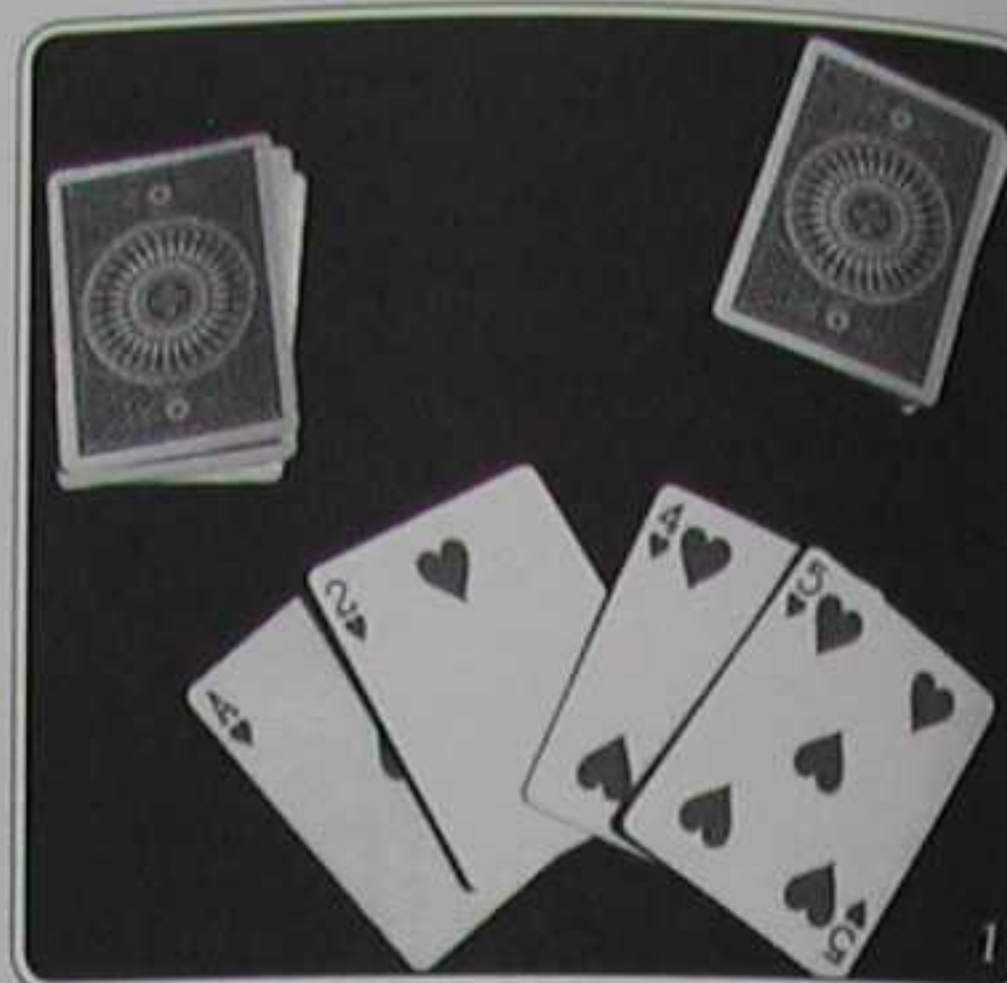
* The concept of using a half stack appears in Hugard and Braue's *Expert Card Technique* (1940, p. 196) without credit to an inventor. I have attempted to study its possibilities and to develop its huge advantages. The results are given in Part II of this book.

you continue dealing as before while you explain, "We will look for your card. I'll have all the hearts come to my hand, even if they don't arrive in numerical sequence." Said and done, all the hearts fall to your hand, face up, until the 3♥, the selected card, eventually turns up (Fig. 2). Relax after this climax and secretly find the J♦ (sixth from the top). Cut or pass it to the bottom as you continue, "All thirteen hearts..." The spectators notice (and if they don't, you do) that you have only ten heart cards. Continue dealing rapidly, as before, and say, "Never mind, here are the three hearts that were left." And, in fact, the remaining three hearts fall to your hand and you have gathered the whole heart suit for the climax (Fig. 3).

RESETTING THE STACK

At first it seemed impossible to reset the whole stack in a practical way, without having to go through the burden of dealing thirteen three-card hands or something equally laborious. But, luckily, I found a practical method. Here it is.

Reverse the order of the thirteen heart cards and turn them face down. Explain that having dealt the cards in rounds, one at a time, made it much more difficult.



Meanwhile, take the top card of each pile and put these three cards together on top of the undealt portion of the deck. These cards are replaced in mnemonic order, so that the A♦ (the top card of the first pile) ends up on top, the 4♣ (the top card of the second pile) second from the top, and the 7♥ (the top card of the third pile) third from the top.

Gather the rest of the dealt cards by dropping the first pile onto the second and this combined packet onto the third. Deal these cards into three face-down piles and pick up the piles as before (first onto second, both onto third). Deal once again, but this time into four piles, and pick them up as before; first onto second, both onto third, everything onto the fourth. Drop this packet onto the undealt pile (which has the A♦ on top). Transfer the bottom six cards (the K♦ to J♦, Cards 26 through 32 in the Mnemonica stack) to their proper positions, directly above the 8♣. Bring the 3♥ two cards down and Mnemonica is reset.

One must naturally have a motivation for the two deals. You can do them as you begin the next trick, saying, "We should separate the cards well, so that the hearts don't stay together." A more believable way is to deal the cards as described, but do the dealing with the deck held face up. Follow exactly the same dealing and pick-up procedures. As you deal, ask someone to think of one of the cards, but warn him not to give you any hint as to the pile it's in. Look into his eyes as you continue dealing, as if perceiving something in his gaze. Do the same during the second dealing sequence (this usually generates amusement). The cards are dealt very quickly as you make a comment like "Try to fool me. You won't be able to. Your eyes will betray you—I can see your most intimate thoughts..." Once you're reset, say, "I'm sorry, you beat me. I just couldn't do it. What card did you think of?" As he names the card, find it quickly with a glimpse (see p. 327), palm it off and bring it out of your pocket, saying, "Aha! You cheated. That card's been in my pocket for hours."

B. OTHER VERSIONS FOR PRODUCING THE HEART SUIT (MANUEL CUESTA AND JUAN TAMARIZ)

My friend Manuel Cuesta, an insightful magician from Lugo, independently worked out the following method for dealing all the hearts to yourself, before I had found my method.

Force the 3♥ and have it replaced where it belongs. Cut the 5♦ (three cards above the 3♥) to the bottom. Undercut the deck at the 10♠ (now ninth from the top) and hold this packet (K♦ through 10♠) in your left hand as your right hand positions the rest of the deck for an overhand shuffle. Run seven cards singly onto the left hand's packet and throw the rest on top. Cut the Q♠ (seventh from the top) to the bottom and deal three piles; the hearts will all fall to you. You could incorporate my presentation explained above, divining the 3♥. Again, it will be the last heart dealt.

The resetting procedure is almost identical to the one just described, although the cards specified above will be different. Only two small changes in handling are necessary at the end: The seven-card block that must be shifted is the 7♥ through K♥; and the order of these seven cards must be reversed before returning them between the 10♠ and 4♦, where they belong. And you needn't then shift the 3♥ to its proper place since, in this method, it never left it after the force.

I've also found you can prepare the heart deal by cutting the 5♦ to the bottom and obtaining two breaks under the 10♠ and 7♥. Cut the three packets to the table, one on top of the other, thus reversing their order. Cut seven cards to the bottom and deal three hands. All the hearts fall to the third hand.

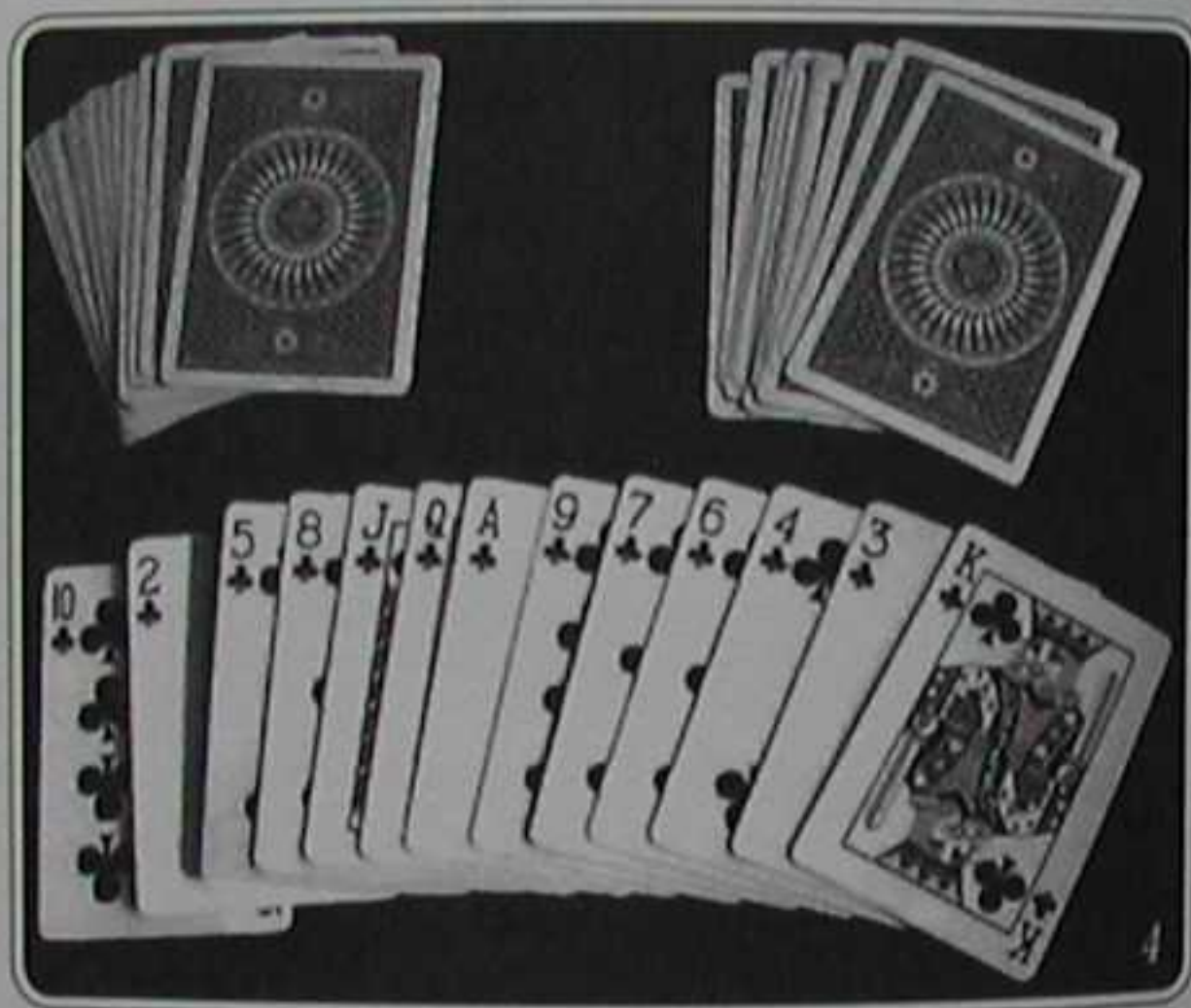
C. THE CLUB SUIT

Should they ask for the clubs, here is a method for having all of them fall to your hand in a three-hand deal.

Secretly bring the A♣ two cards up in the stack (under the 4♣). Force the K♣ and have it replaced under the 6♣. While the spectator is looking at the K♣, you manage to transfer the Q♣ under the 10♥. Cutting the 3♣ to the bottom puts you in position to deal the three hands and have all the clubs fall to yourself, the last card being the K♣ that you forced (Fig. 4).

Essentially, what you're doing is moving three cards: the A♣ under the 4♣, the K♣ under the 6♣, and the Q♣ under the 10♥. You then cut the 3♣ to the bottom and deal.

The resetting procedure is identical to the one used for the heart suit; reverse the order of the thirteen club cards, which were dealt face up. Turn that packet face down. Pick up the top card of each packet (4♥, 6♦, K♣, from top down) and replace them on top of the undealt pile (which is sitting to one side on the table). Pick up the dealt piles, laying the first onto the second and both onto the third. Deal three piles, pick them up the same order they were dealt, deal four piles and gather them likewise. Lay everything onto the undealt tabled pile and replace the A♣, Q♣ and K♣ where they belong.



Here is a pretty patter you can use as you deal the three hands (and the clubs come to you). Recite one line for every three cards dealt (two face down, one face up):

*Clubs.
I'm getting clubs
And more clubs.
I'm sure...
your card...
is a club.
Not only that...
It's a picture card...
Of clubs.
I suspect it is...
the highest card.
No other than...
The King of Clubs!*

D. THE SPADE SUIT

This is very direct, though technically more demanding. Cut the 4♥ to the bottom, slip the A♠ (now second from the top) directly above the A♣ and transfer four cards, numbers 27 through 30 (of course you know these are the 2♣ through the 5♣), which are a bit above the middle, to the bottom.

Deal three piles, turning the last card of each round face up, dealing seconds for the first two cards of the second, fourth and sixth rounds. Thus the dealing sequence goes:

Top-top-top,
Second-second-top

Repeat this sequence twice, then deal normally from the seventh round to the end. All the spades fall to the dealer's hand, the last one being the Q♠ (Fig. 5). The patter given above for the club suit can be applied here, as well as the general resetting procedure given for hearts and clubs (returning the A♣, the four bottom cards, and the 2♣, 5♣ and 8♣ to their proper stack positions).

E. THE DIAMOND SUIT

There is also a way to deal the whole suit of diamonds, but this happens as a follow-up to a routine devised by my Argentine friend Áriston. In this case the diamonds appear in sequence. I'll describe this deal together with Áriston's routine later in this chapter (p. 56).



SPELLINGS

2. SPELLING A THOUGHT-OF CARD

Slip the 4♠ directly above the A♦. In other words, exchange the positions of Cards 39 and 40 in the stack. Then cut the 5♦ to the top.

Begin to spread the cards, faces toward the spectator, one at a time, without actually letting him see the first eight. Ask him to think of any card he sees, as you slow down, clearly showing him the 8♣ (the ninth card from the top) and the next nine cards. This limits his choice to ten cards (Fig. 6) and gives him enough time to note one.



Give the deck a false shuffle and false cut. Then hand it to him and ask that he name the card he thought of. When he does so, repeat its name. "Of all the cards in the deck, you have thought of the..." Have the spectator then spell to his card himself, one card for each letter. The thought-of card will turn up, to the astonishment of the spectators, on the last letter of its name, or on the card following it (see the spelling table below and note how each card is spelled with one more letter than the previous one).

This ancient trick, whose origins are unknown to me,* is wonderfully suited to this stack, as a minimal adjustment allows you to have ten cards in the right sequence. The table also tells you how to repeat the name of the card to prompt the spectator to spell it that way.

The slipping of the 4♠ above the A♦ can be done, if desired, after having shown the cards to the spectator. Transpose the two cards openly, cut the 5♦ to the top and hand the deck to the spectator. It will appear as if you have read his mind and positioned his thought-of card for the spelling. You decide whether you want to present it as a divination or as the obedient cards that turn up upon their names being called.

SPELLING TABLE

- 8♣ - EIGHT CLUB
- 10♠ - TEN SPADES (the next card)
- K♥ - KING HEARTS (the next card)
- J♣ - JACK OF CLUBS (the next card)

* The idea of having a card turn up on spelling its name is attributed to the legendary American magician Dr. Elliott. This version could be Arthur Finley's or Larry Grey's.

SPELLING TABLE (cont.)

- 7♠ - SEVEN OF SPADES
- 10♥ - THE TEN OF HEARTS
- 4♠ - THE FOUR OF SPADES
- A♦ - THE ACE OF DIAMONDS
- 7♥ - THE SEVEN OF HEARTS (the next card)
- 4♦ - THE FOUR OF DIAMONDS (the next card)

3. SPELLING THE COLOR, VALUE, SUIT AND CARD

This is an effect with multiple surprises, which I developed so that there's no need to alter the order of the deck in any way.

Force the 8♥ and have it returned to the same position in the deck. Give the deck a false shuffle and a false cut, then cut the 8♥ to the bottom, which brings the 6♠ to the top.

Say, "How interesting. If I spell the word red, a red card turns up." With the deck in the left hand, spell R-E-D, taking each of the three cards into the right hand, one for each letter, without reversing their order. On reaching the third card, turn the right hand's packet face up, with the cards squared, to show a red card (the 9♥) at the face. Set that packet face up onto the table.

"If I spell black, I get a black card." Spell accordingly and turn over the packet to show a black card (the 8♠) on its face. Table this packet face up next to the previous one. You will be performing the same basic actions each time as you continue: spelling from the left hand into the right, without reversing the order of the cards, turning the packet face up and setting it onto the table next to the previous packet. As you are doing this, you say:

"If I say king, I get a King." (K♦)

"If I say five, I get a Five." (5♠)

"If I say heart, I get a heart." (K♥)

"If I say spade, I get a spade." (4♠)

"If I say club, I get a club." (9♣)

"If I say diamonds, I get diamonds." (9♦)

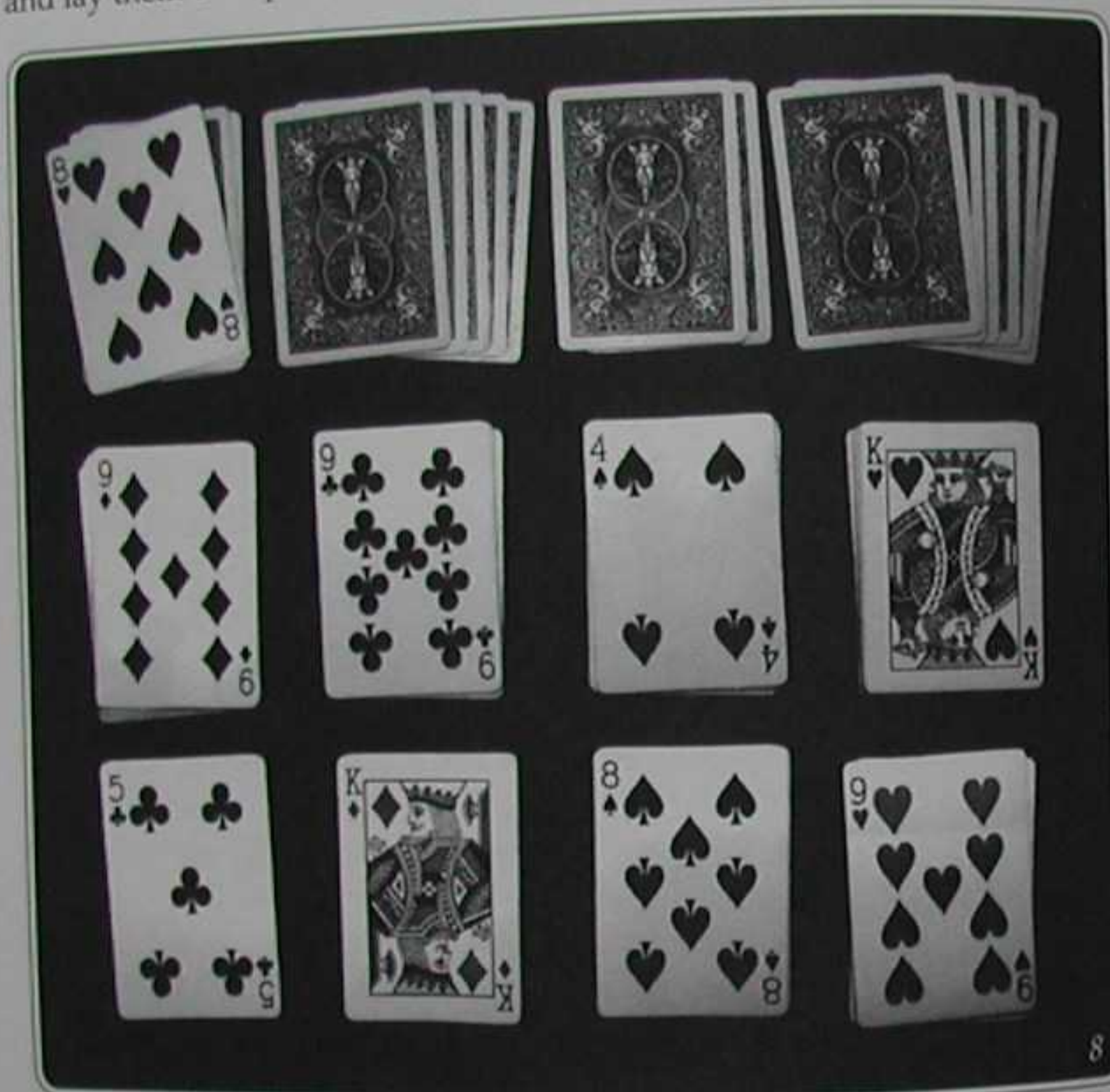
Fig. 7 shows the tabled piles as seen by the spectators.

"Would you mind spelling to your card yourself?" As you say this, relax and secretly reverse the bottom card (8♥) of the packet in your hands. Gather the tabled face-up packets in reverse order to their creation, reassembling the mnemonic stack, turn



the combined pile face down and put it *under* the packet in your hands (which has the reversed 8♥ on the bottom). Hand the deck to the spectator and instruct him to spell the full name of his card: "Eight of Hearts". When he deals the final card of the name, the 8♥ will be sitting face up on top of the deck for a double surprise (the card is both in position *and* face up, all in his own hands). Fig. 8 shows all the cards that turned up in the spelling procedure.

To reset the stack, reverse the order of the cards dealt by the spectator and lay them on top of the deck.



4. SPELLING FOUR CARDS AND FOUR ACES

Try out this attractive combination I worked out from a spelling trick by Larry Grey, originally done with a shuffled deck (see Hilliard's *Greater Magic* [1938], p. 309), to which I have added the spelling of four more cards.

Spread the cards with the faces toward you and move the A♠ between the 7♥ and 4♦. Then move the A♥ two steps up in the mnemonic order, leaving it between the Q♠ and 10♦.

Force the J♣ and A♥ and have them returned to the same positions in the deck. After a false shuffle and one or more honest cuts, cut the A♥ to the bottom. Explain that the cards are obedient and that they respond when

you call them by name. Mention the Q♥ as an example, and spell its name by spreading cards, one at a time, into the right hand without reversing their order: Q-U-E-E-N-O-F-H-E-A-R-T-S. Turn over the right hand's packet to show the Q♥ and lay it face up on the table.

Continue with the 5♦ as another example, which will also turn up on the last letter of its name. Table the packet face up to the right of the previous one. Ask for the name of the first selected (actually forced) card, which is the J♣. Spell its name—it turns up on the last letter. Proceed as before, tabling the packet face up and to the right of the others. Ask for the name of the second selected card (also forced), which is the A♥. This time, however, add "the" before the name: T-H-E-A-C-E-O-F-H-E-A-R-T-S; and for each letter called deal a face-down card into a row, forming a new row for each word. The last card dealt, which will be the last card in the deck, will be the A♥. Turn it face up triumphantly and lay it at the end of the last row (Fig. 9). The fact that it's the very last card remaining makes the climax more dramatic.

Let the effect sink in; then say, "But to really appreciate the magical power of words, look what happens." Turn over the last card of each row to reveal the other three Aces (Fig. 10).

To reset, pick up, in reverse order, the cards used to spell "The Ace of Hearts", set these face up onto the J♣ and gather the three piles, moving from right to left. Finally, slip the A♠ and A♥ back into their proper stack positions. Done.



GAMBLING DEMONSTRATIONS

5. ANY POKER HAND CALLED FOR

This is one of the most extraordinary gambling demonstrations possible, and I believe it can only be done with this stack. A spectator calls for any poker hand: a pair, two pair, three of a kind, a full house (low, middle or high), four of a kind (of Tens, Jacks, Queens, Kings or Aces), a flush, a straight or a straight flush. (Note the large range of hands offered, which is greater than those possible with the similar Rusduck and Aronson demonstrations.) The performer deals three or four poker hands and the hand called for is there, without resorting to false deals, passes or switches of any kind. Furthermore, the deal can be repeated with other hands called for, leaving the stack unaltered. This may be the one effect that has taken me the longest to work out. There is a minimum of manipulation: generally no more than the displacement of a single card, and the cards are dealt fairly.

Any reader with an interest in the subject is very likely to add this routine to his repertoire. I will first explain the general cases and then the specific ones.

Once a hand has been called for, you should follow the operation I will indicate with some false shuffling and cutting. If you can, do a good pass such as the Herrmann turnover pass (although, that's actually Hofzinser's).

You'll be dealing the cards face down, except for your own hand, which is dealt face up. The rounds are dealt from left to right in standard fashion.

PAIR

If asked for a pair, it's so simple and so unimpressive, I'd rather skip it.

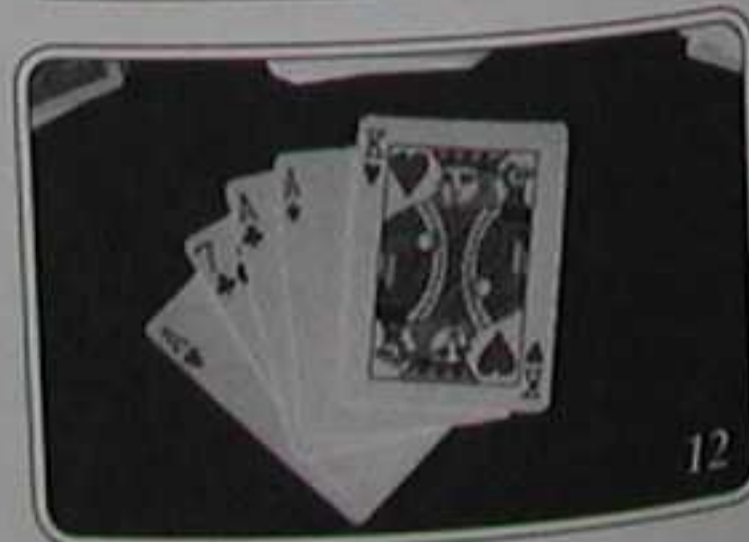
TWO PAIR

If they ask for two pair, start with the 9♦ on the bottom of the deck and, without altering the stack, deal four hands of five cards each. The fourth player receives two Threes and two Fives (Fig. 11) while the first player receives two Fours and two Nines.



THREE OF A KIND

For three of a kind, the best thing to do is to cut the K♠ to the bottom and deal four hands of five cards each. The fourth player receives three Aces, a King and a Seven (Fig. 12).



LOW FULL HOUSE

For a low full house, deal four hands from the top of the stack (beginning with the 4♣). The fourth player receives two pair, Fives and Threes, and the J♥. The Jack is discarded to obtain the 3♠, completing a full house (Fig. 13). The 3♠ is the card on top of the deck after the deal.

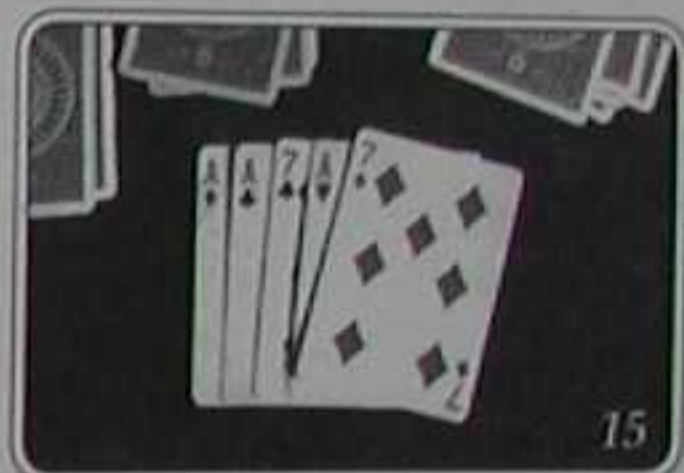


MIDDLE FULL HOUSE

For a middle full house, with the same dealing sequence as before, the first player receives two pair, Nines and Fours. While he discards the fifth card (the Q♣), secretly bring the bottom card (the 9♦) to the top. Let him draw the 9♦ to complete the full house (Fig. 14). You could also deal the 9♦ directly with a bottom deal.



If asked for a high full house, cut the K♥ to the bottom and deal four hands of five cards each. The fourth player gets a full house of Aces and Sevens (Fig. 15).



FOUR OF A KIND

The procedure for dealing four of a kind is governed by the value requested by the spectator:

Four Aces: Slip the A♠ under the K♥ and cut the J♦ to the bottom. Deal four hands of five cards each to deliver the four Aces to yourself (Fig. 16).



Four Kings: Slip the 2♣ under the 8♥ and cut the 2♣ to the bottom. Deal four hands (Fig. 17).



Four Queens: Cut the 9♠ to the bottom. Set the deck in riffle-shuffle position, cut under the 9♠ and move the top packet to the left. Perform a Zarrow shuffle* to insert the 9♠ portion under the Q♣ (fourth from the top of the left-hand packet). Deal

* I suppose you're familiar with the ingenious and excellent shuffle of my admired (and great) friend Herb Zarrow. For a description, see *Dai Vernon's More Inner Secrets of Card Magic* (1960) by Lewis Ganson, p. 49.

two hands of only four cards each. The four Queens fall to the dealer (Fig. 18).*

Four Jacks: Slip the J♥ under the 3♥ and cut the 5♦ to the bottom. Deal four hands of five cards each. The four Jacks will fall to yourself if you deal a second on the last card. You could do a top change or discard and draw one card to obtain the same result (Fig. 19).

For other four-of-a-kind values and other hands, see Appendix III (p. 301).

STRAIGHT FLUSH (INCLUDING A ROYAL FLUSH)

For a straight flush, slip the A♠ over the A♥ and cut the K♥ to the bottom. Get a break under the A♣ (eighth from the top) and another break under the 3♥ (eighth from the bottom). Cut the eight-card packet above the first break to the table, cut to the second break and lay that packet onto the first, and put the remaining seven-card packet on top. Deal three face-down hands. The second hand will receive a straight flush in clubs (Five through Nine) and the dealer's hand receives a royal flush in spades.

I present the straight-flush deal as follows. As I deal the three hands I mention how difficult it is to obtain a straight flush. I turn up the first hand as I triumphantly exclaim, "I did it!" The cards are actually 8♦, 10♦, J♦, Q♦ and K♥. Sometimes no one looks closely enough to notice it is not really a flush; and sometimes they will call me on it. If they don't, I mention it myself: "Careful! Watch out! The King is not a diamond—it's the King of Hearts." Spectators are usually satisfied with that and I continue, "If it were the King of Diamonds it would be a winning hand, wouldn't it?" They usually nod and I say, "Not quite, as the Nine of Diamonds is missing." This usually comes as a surprise. "But I never promised to give the straight to this hand—I gave it to this one over here." With these words I turn up the second hand, which is a legitimate straight flush (the 5♣-9♣). I relax and say, "And that's as good as it gets. There's no better hand in poker." They will

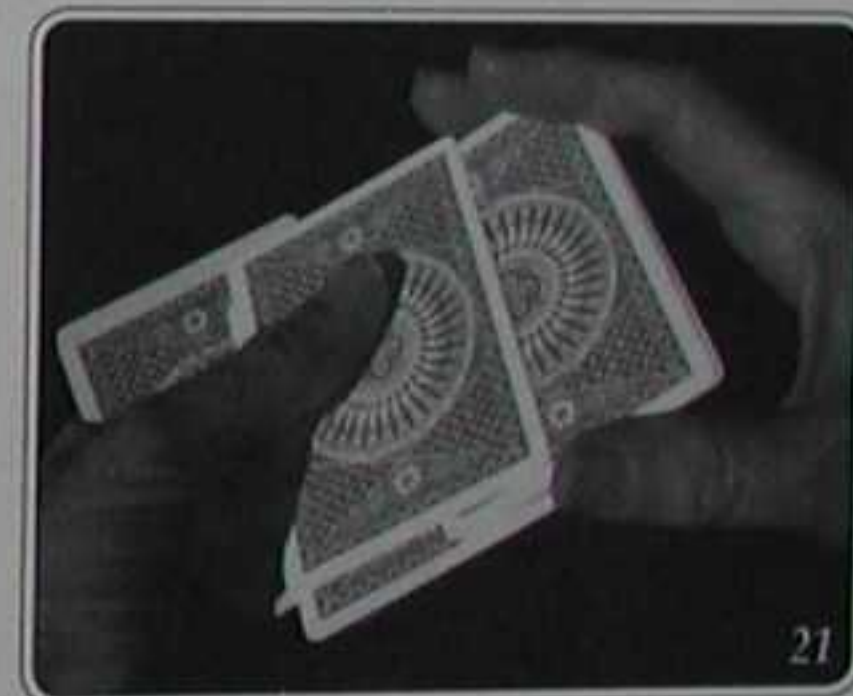
* For another method, without the Zarrow shuffle, see Appendix III, No. 2, p. 303.



generally protest, "No, the highest hand is the royal flush, from Ten to Ace." I turn up my hand (the third one, Fig. 20) saying, "That's the one I keep for myself."*

RESETTING THE STACK

Recovering the mnemonic order after the deals is fairly easy. Having dealt the last and winning hand face up, reverse the order of those cards and lay them face down onto the previous hand. Lay that combined pile on top of the previous one and so on, until you have gathered all the hands dealt. Put everything on top of the undealt part of the deck. Quickly deal five face-down hands of four cards each as you explain that the cards were dealt slowly "and not quickly like this, to prevent people from thinking that cards were being pulled out of my sleeve or something." The cards are now gathered as before, the last pile going onto the previous one and so on. After the deck is reassembled, return any card that was displaced at the beginning back to its original position.† In the case of the four Queens, where only eight cards are dealt (four face down and four face up), turn the Queen packet face down and use it to scoop up the other dealt hand. With the deck held in the left hand, perform a Klondike or milk shuffle, pulling off the top and bottom cards of the eight-card packet together as in Fig. 21, and drop the pair onto the deck. Repeat this action two more times and drop the last two cards on top of all. Now set the deck in riffle-shuffle position and undercut all the cards under the 9♠ to the right. Do a Zarrow shuffle to insert the right-hand packet (which has the 9♠ on the bottom) under the fourth card of the other packet (the Q♣).



Refer to H on p. 283, for a general rule to reset the stack after any deal. Briefly described, after dealing m cards of n cards each, place the last hand on top of the previous one and so on, and perform a new deal of n hands of m cards (that is, reversing n and m).

* For an extensive and complex combination that closes this demonstration with a cascade of effects, in which the four suits are separated and two of them are produced in order, see Appendix III, No. 17, p. 312.

† If only four cards per hand were dealt, to recover the order you should deal four hands of four cards each. If three hands of five cards were dealt (that is, the straight flush), you should later deal five hands of three cards each.

OTHER DEALS

If they call for a flush or a straight you can always say, "Look, I feel so generous I'm going to give you a straight flush," or "a flush—with a straight!" and proceed with the straight-flush deal. In any case, here is how to achieve those hands.

Flush: Deal three hands from the top of the stack to give a flush in hearts to the second player (Fig. 22). To deal the flush to yourself, bring the 9♦ to the top before dealing. Refer to Appendix III for simple procedures to deal flushes in spades, diamonds and clubs (p. 307).



Straight: Deal five hands off the top of the stack. The first hand is dealt face up while the others are dealt face down. Let the first player discard one card and give him another, using a second deal (or move that card one card up in the stack beforehand) to provide him the card he needs to complete the straight shown in Fig. 23 (Two through Six). In Appendix III (No. 7 on p. 305) there are methods for dealing a straight to any of the players.

REFERENCE TABLE

This table can be memorized or kept on the back of a Joker and consulted secretly as a hand is called for.

HAND	DISPLACEMENT	CUT TO BOTTOM	PLAYERS
Two Pair	—	9♦	4
Three of a Kind	—	K♠	4
Flush	—	9♦	3
Straight	—	9♦	5
Low Full House	—	9♦	4
Middle Full House	—	9♦	4
High Full House	—	K♥	4
Four Jacks	J♥ under 3♥	5♦	4
Four Queens	9♣-9♠ and Zarrow under Q♣	—	2
Four Kings	2♣ under A♥	2♣	4
Four Aces	A♠ under K♥	J♦	4
Straight Flush	A♠ over A♥	K♥ Breaks under 3♥ and A♣ Triple cut at breaks	3

OBSERVATIONS

—As you can see, the 9♦ is on the bottom in the majority of cases, and the K♥ is in that position twice.

—The number of hands dealt is usually four, except for the four Queens (two), the flushes (three) and a plain straight (five).

—The rummy deal (described next) is very similar, although not identical, to the straight-flush deal.

—A second deal is only required twice (for the straight and for the four Jacks). If you can't deal seconds you can resort to a discard. This is not reflected in the table, to keep it simple.

—Note that for dealing the four Queens the deck is cut at the two black Nines and a Zarrow shuffle done under four cards. See Appendix III, No. 2 (p. 303) for a system without the Zarrow shuffle.

—The dealer's hand is usually the winning one, except when dealing the straight, the flush and the middle full house. You can leave these hands out of the selection pool if you're not keen on them. This, again, is not reflected in the table.

—Though the table is not hard to memorize, carrying it on the back of a Joker will give you confidence. Another clever system using paper money was sent to me from Argentina, especially for this book, by Ariston, and is described in Appendix III, No. 16e (p. 310).

A GENERAL PRESENTATION

I usually start out by having someone call for any poker hand. If a straight flush is named, I say, "Sure, we'll do that one. But let's start with a lesser hand. That one is the best." When another is named, I deal it and reset the stack. Now I proceed with the straight-flush deal (with all the climaxes described). I reset the stack after a pause, and finish with the rummy deal to be described next; or better still, with the deal of a complete chosen suit, as previously explained. This sequence provides a powerful demonstration of gambling skills that runs about twenty minutes. That gives you nearly a full lecture-act on gambling, with incredible demonstrations and a very strong ending.

Another closing option is to go into stay-stack and perform the "Grand Bridge Deal" (p. 35), which ends with four hands, each made up of a suit in order. (Also see Appendix III, No. 17, p. 312 for a different ending.)

NOTE I (FOR SERIOUS STUDENTS AND PERFECTIONISTS)

As I've mentioned, in Appendix III you'll find many other possibilities and variations for "Any Poker Hand Called For."



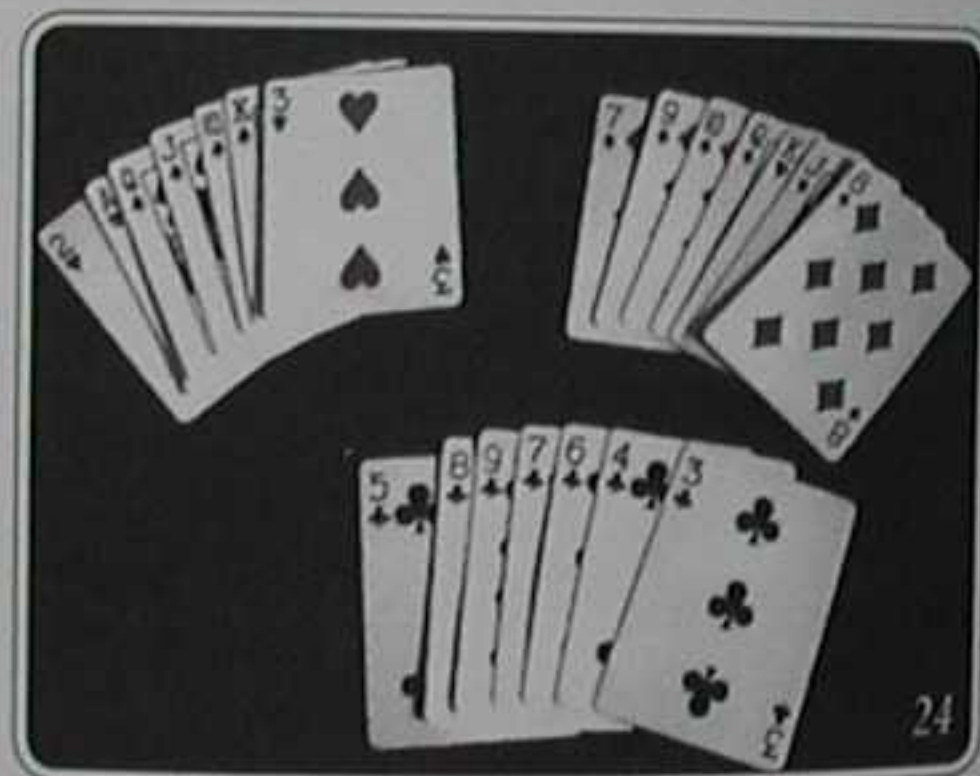
NOTE II

The deals explained here and in Appendix III—as well as those I've left out, as I regard them as inferior—have required a long (and joyful) period of work and research. In my notes appear the different locations where I recorded them, such as El Escorial (April 1981), Madrid (*The Circular of the Escuela Mágica de Madrid*, 1983), Miami (November 1989), Cartagena de Indias, Colombia (May 1990), Vigo (January 1990), Santiago de Chile (6th of January, 1993) and Cádiz (July 1994), which is the last one, along with this text (I am in Madrid, 30th of January, 1998, at the moment).

I'm telling you this with the heartfelt intention that you think fondly of these deals and that you later enjoy them and transmit that enjoyment to your spectators as well.

6. RUMMY EXHIBITION

Cut the K♥ to the face of the deck and form two breaks: one under the eighth card from the top (the A♠), the second under the ninth card from the bottom (the 2♠). Cut the packet above the upper break to the table. Cut to the other break and drop those cards onto the first packet. Then set the remainder on top of all. Deal three hands of seven cards each and—the third player can go rummy, as his hand consists of a run of the Three through Nine of Clubs (Fig. 24).



When performing the trick, I first show the second player's hand. It looks initially as if he could go rummy, but the King is a heart instead of a diamond. Then I show the third hand, which is a true seven-card run (3♣ through 9♣). It seems no one can beat that, but now I turn up the first hand, which contains two runs: A♥ through 3♥ and 10♠ through Q♠. Under standard rules, that player has the first play and would go rummy before the third player would have a chance. If your spectators don't know the rules of rummy, simply show the third hand, as its perfect sequence, all in clubs, is intrinsically impressive.

7. BLACKJACK EXHIBITION (JIM KRENZ)

Here is a beautiful blackjack exhibition using Mnemonica, devised by my excellent friend and collaborator, Jim Krenz.

Slip the A♠ under the 3♣ (in other words, move the A♠ two positions higher in the deck) and move the J♥ to second position from the top,

directly under the 4♠. Finally, cut the K♠ to the bottom. This is quite easy to remember, since everything revolves around two:

20 to 2

A♠ two positions higher

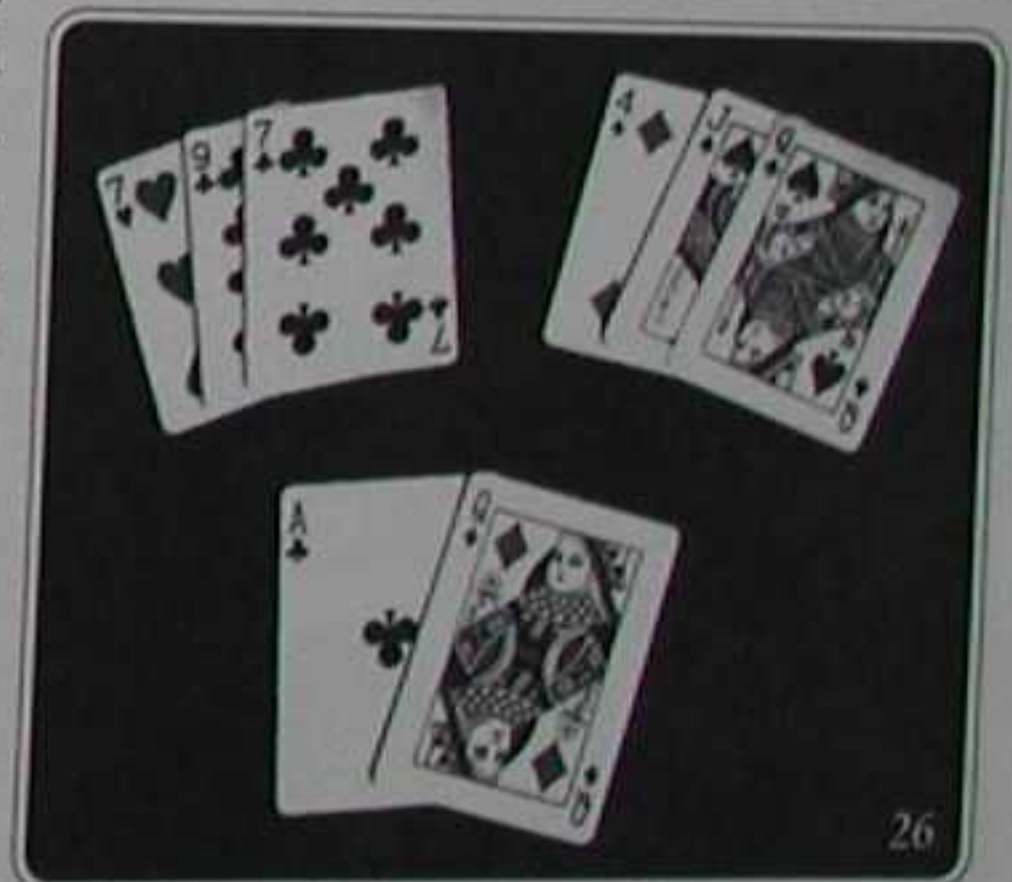
and cut 31 to the bottom ($3 - 1 = 2$)

After false shuffles and cuts, deal a card face up to each of three imaginary players and yourself. Deal another round of four, all face up except for your card, which is set face down and overlapping your previous card, in the style of some American casinos.

The first player has twenty points and stops. The second has fifteen, he draws a card and gets a Four, stopping at nineteen. The third has twenty and stops. Everyone has very high hands. You, portraying the dealer, have a picture card in view and dramatically turn up your other card—which is an Ace and wins (Fig. 25). As you know, in blackjack, Aces have a value of one or eleven, at the player's discretion.*



Setting the dealt cards aside, you explain that one player drops out. Proceed to deal just three hands. Deal the first three cards face up, followed by another three, two face up and yours face down, which you slip under your face-up card. The first player finds himself with sixteen and draws a Seven, exceeding twenty-one and going bust. The second player has fourteen, draws a Queen and is out (Fig. 26).



After gathering the hands played, deal out three new hands. The first one gets nineteen, draws a card and gets twenty-one! The second has ten, draws and draws and draws again, also arriving at twenty-one!! You now turn up your face-down card to show a total of—twenty-one!!! (Ace and Jack). But

* You should indicate in advance that splitting is not allowed, so players having two equal cards may not split them and play two hands.

when hands of equal value occur, the dealer wins!!!! At least in my casino he does (Fig. 27).

NOTE I

If you now gather from the dealt cards the 4♣, 2♥, 7♦ and 3♠ (the first four cards of the stack) and lay them in that order on top of the undealt pile, and then slip the A♠ (7) and J♥ (20) into their positions (pretty easy), you'll have the top thirty-one cards of the stack back in order.

NOTE II

The demonstration can be done while relating "what happened two nights ago". Or you can play against the spectators, in which case you must force them into the game and guide their play as described. Your persuasive talent will be put to the test here.

8. FLUSHES AND PLUSES (ROUTINE BY ÁRISTON)

I am indebted to my Argentine friend Áriston, from La Plata, whose magnificent idea for this routine (the three colors and the diamond straight-flush) I completed with what I believe to be a beautiful climax (all the diamonds appearing in order).

PHASE ONE (ÁRISTON)

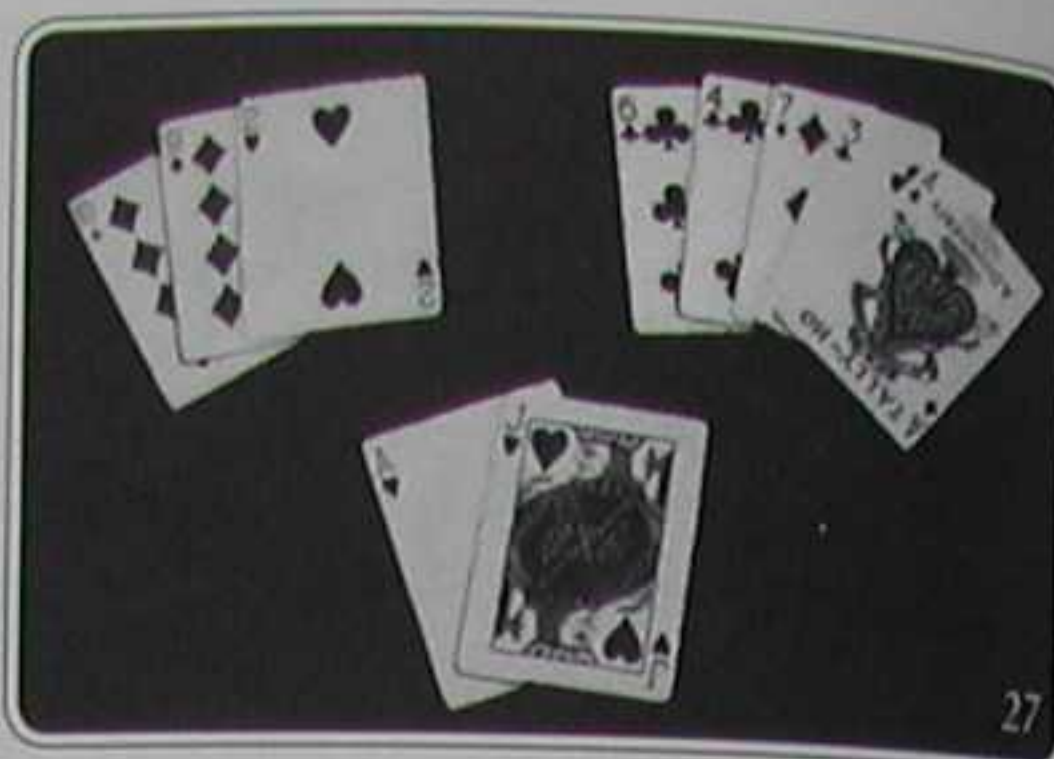
Secretly exchange the positions of the 8♦ and the Q♦ (a sleight for this purpose is described in Appendix VI, Third Objective, p. 339).

Cut either black Ace to the top of the deck, then cut at the other black Ace to divide the deck into two packets. In other words, the top card of each packet is a black Ace. Keep these two packets face down.

Do a Zarrow shuffle to insert the smaller packet under the fourth card from the top of the larger packet (the 2♠), as exposed in Fig. 28. If you can't do a Zarrow shuffle, refer to Note I (p. 59).

Cut the 6♦ to the bottom. This card was at the bottom of the smaller packet that was apparently shuffled (actually inserted) into the larger one. To facilitate the cut you can retain a break at the end of the Zarrow shuffle.

Deal three hands into a row, from left to right. The cards in the first pile are dealt face up and the others face down. Continue to deal rounds of cards,



27



28

following the same pattern, onto these first three, and stop after dealing the fifth face-up card. This leaves the second and third hands each with just four cards—and the five cards dealt to the first hand are all hearts (a flush).

Following the same pattern, deal another row of three hands behind the first (that is, nearer yourself). The face-up first hand of this row will consist of a flush in clubs.

Deal a third row of three hands, continuing the pattern. The first hand will be a flush in spades.

Likewise, deal a fourth row of three hands. The first hand will be all diamonds, but this time it is a straight flush. Fig. 29 shows the cards after the deal as you see them. Here you may arrange the diamonds in sequence, Six to Ten from rear to face, clearly displaying the flush for the first climax.



29

PHASE TWO (TAMARIZ)

Since the first phase disorganizes the stack without chance of recovery, here is a follow-up I developed that contains another spectacular finish. It is very easy to do.

After letting the effect of Phase One sink in, take Pile 2 (as marked in Fig. 29) and transfer the second card from the top of that packet (the 2♦) to the bottom, as if toying with the cards. Replace the packet in its position.

Take Pile 6 into your right hand and Pile 7 in your left. Transfer the top card of Pile 7 to the top of Pile 6, and the bottom card of Pile 6 to the bottom of Pile 7 (Fig. 30).

Use the right hand's pile to scoop up Pile 1 and then, with the combined packets, scoop up Pile 2. Place this combined packet under the one in your left hand (Pile Seven) and all of these on top of Pile 3. Take these combined piles into your left hand.



30

The right hand, which is free, takes the top card of Pile 4 and uses it to scoop up that pile. Put this packet under the cards in your left hand. Drop the cards in your hand onto Pile 5 and all of that onto Pile 8.

After a brief pause, say, "But not only flushes and straight flushes. Look at this..." Deal four cards into a column to the right of the four face-up flushes, starting beside the heart flush and moving inward to finish beside the diamond straight flush. The last card will be the A♦, which, unlike the others, you deal face up.

Deal four more rounds, in identical fashion, onto the four cards just dealt. The face-up fourth pile now consists of the A♦, 2♦, 3♦, 4♦ and 5♦, which appear in sequence (Fig. 31). Stop dealing and pick up the straight flush (6♦ through 10♦). Arrange these cards in ascending sequence, if you haven't already, and lay them in a spread on the 5♦.

Now deal, from the cards remaining in your hand, the J♦, Q♦ and K♦, to complete the diamond suit (Fig. 32) for a second climax.*

*You could also remove the top six cards of the talon as three (the J♦, Q♦, K♦, with three indifferent cards under them), set the rest of the deck down on the table, turn those six cards over, and spread the three uppermost cards of the six (concealing the J♦, Q♦ and K♦ under the third card shown). Something appears to have gone wrong. Add the Ace to the face of the packet and square up. Now do a triple buckle (described by Edward Marlo in *The Cardician* (1953), p. 102)



Take good care of any spectators who faint. I usually pick up the most beautiful woman in my arms and carry her to another room to revive her.

A KIND OF RESET

You could now pick up the cards with the reds separated from the blacks, following this pattern:

After a generous pause to let the effect register, and while apparently toying with the cards, transfer the second card from the top of the undealt packet you hold to the bottom. Take the first card of the third row dealt and put it onto the held packet. Drop this packet onto the cards in the third, second and first rows (in that order), thus gathering all the face-down cards from the table. Take the collected packet into your left hand.

Pick up all the face-up red cards from the table and drop them face down onto the cards in your hand. Bring the spade and club flushes together (the second and third rows) and place them face down under the left hand's packet. All the red cards are now together above the black.

You may now continue with a shuffle that maintains the color separation and do Paul Curry's "Out of This World" or any other trick that requires such a secret setup.

NOTE I

If you can't do a Zarrow shuffle, you may, in Phase One, carry out the following actions to achieve the same purpose: Cut the 6♦ to the bottom. Then, holding the deck in your left hand, obtain a left little-finger break over the A♠ and a ring-finger break under the fourth card from the top (the 2♠). Cut the cards above the upper break to the table; cut to the little-finger break and drop those cards onto the tabled packet; and drop the remainder on top. You can now cut the 6♦ to the bottom and continue as described.

NOTE II

Actually, neither the pick-up sequence at the beginning of Phase Two—done to set up the eight piles for the production of the Ace through Five of Diamonds and the Jack, Queen and King of Diamonds—nor the final pick up that leaves the colors separated, must be memorized. All you need do is vaguely remember the actions to be performed and their purpose, and look at the cards and the packets as you pick them up and comment on the previous effect. Common sense will help you achieve the necessary result.

to transform the three indifferent cards into the J♦, Q♦ and K♦. It's dramatically very strong as well as aesthetically pleasing.

9. BACK-TO-BACK DEALS—AFTER DAI VERNON'S FORMULA (MANUEL CUESTA)

To present an effect similar to that of "The Vernon Poker Demonstration",* here is an ingenious combination submitted by the clever Manuel Cuesta for this book. I hope you like it.

Switch the 8♦ and 10♦ in the stack.

Cut the 10♦ to the top. This brings the 3♥ to the bottom. Turn the deck face up and use a Hofzinser spread cull to gather the J♥ and A♠ secretly under the spread (refer to Appendix VI, p. 356). Continue spreading the cards from left to right and slip the A♠ between the K♥ and the J♠. When you now close the spread, the J♥ will end up at the rear of the deck. You can motivate these actions by saying, "I will control the cards with just one look at them."[†]

Turn the deck face down and cut the J♦ (fifth from the top) to the bottom.

Deal four hands of five cards each, dealing your hand (the fourth) face up. The first three cards in that hand will be Aces. There is a dramatic moment when the fourth card in your hand turns out not to be an Ace but the 7♣. At this point you say, "But in poker five cards are dealt,"—and the fifth card is the missing Ace.

To clean up, take the 7♣ and A♥ and use those cards to scoop up the other Aces. Drop these five cards face down onto the face-down deck. Drop the first hand onto the third, then the combined pile onto the second and the lot on top of the deck (the top card of which is the 7♣).

REPETITION WITH A SURPRISE

Offer to repeat the exhibition, dealing yourself the four Aces a second time. Cut the bottom eight cards to the top.

Run the top three cards singly to reverse their order and throw the balance of the deck under them.

Deal four hands of five cards each, all face down.

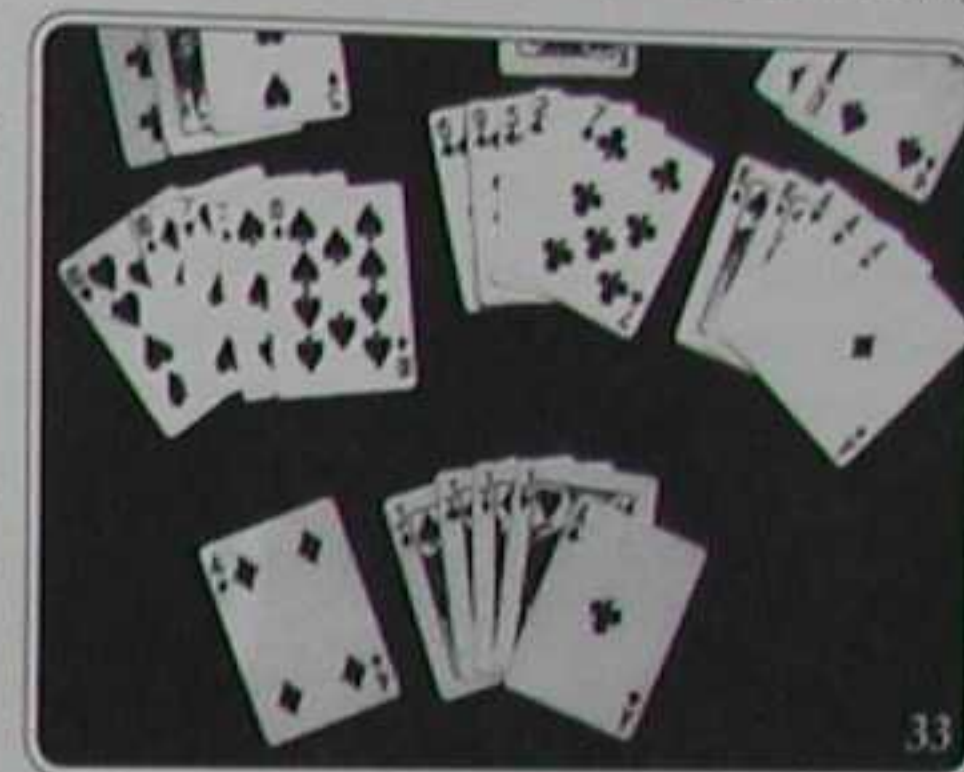
Turn the first hand face up and discard three cards (simply push them aside) while keeping the red Tens. Draw three more cards from the top of the deck to complete a full house of Tens and Sevens.

The second hand is turned up and the K♥ is discarded. Drawing one card completes a flush in clubs.

* See, among other sources, *The Dai Vernon Book of Magic* by Lewis Ganson (1957), p. 221. It's one of the best poker demonstrations in the whole literature of magic—in my humble opinion, of course!

† The entire preparation is quite easy to remember since, aside from exchanging the positions of the 8♦ and 10♦, you have carried out the same alterations in setup necessary for dealing the four Aces to yourself and for dealing the four Jacks (see "Any Poker Hand Called For", p. 46).

The third hand is found to have two Kings. The other three cards are discarded. This time, however, the drawn cards are left face down. Take the second card from the top of the dealer's hand (the 4♦) and show it, saying, "I'll discard one as a cover-up." Draw a card from the top of the deck and put it face down under your other four cards (supposedly the Aces). After a pause, say, "Well, under these conditions, without looking at your cards, I'll even bet my shirt!..." Turn over your hand, while keeping the cards squared, to reveal the A♠, further conveying the notion that you hold the four Aces. After the refusals to bet against you, continue, "...because having four Aces, I don't care what you hold." Turn over the three face-down cards of the third hand, which turn out to be—three Aces! Pause to let the puzzlement turn dramatic and say, "In this case I could only win with four of a kind—like these." Spread your cards to reveal the four Jacks for the climax (Fig. 33).



By replacing the A♠ and the J♥ in the undealt talon you'll have a "half Mnemonica".

CLIMAX FOR TECHNICIANS (TAMARIZ)

After dealing the four Jacks and playing out the hands, execute a pass under the 2♠, leaving the Q♥ on top.

Say, "...but if I keep the Jack of Clubs and the Ace of Clubs, I can improve my hand." Remove the 4♦ and the other three Jacks. Remove, likewise, all the cards on the table, leaving only the J♣ and the A♣ from your hand.

Deal three cards to each player, one at a time, as follows: Deal a card normally to the first player, then to the second; but do a second deal when you come to the third player, and an honest stud-deal to yourself, turning the card face up (the Q♣). On the second round, deal three cards honestly from the top and turn up your card (the K♣). For the third and last round, deal three from the top and a second to yourself, turning it face up to reveal the 10♣. This completes a royal flush in clubs (Fig. 34) for the climax.

This last climax will lose you the advantage of keeping a half-stack intact. It's up to you.

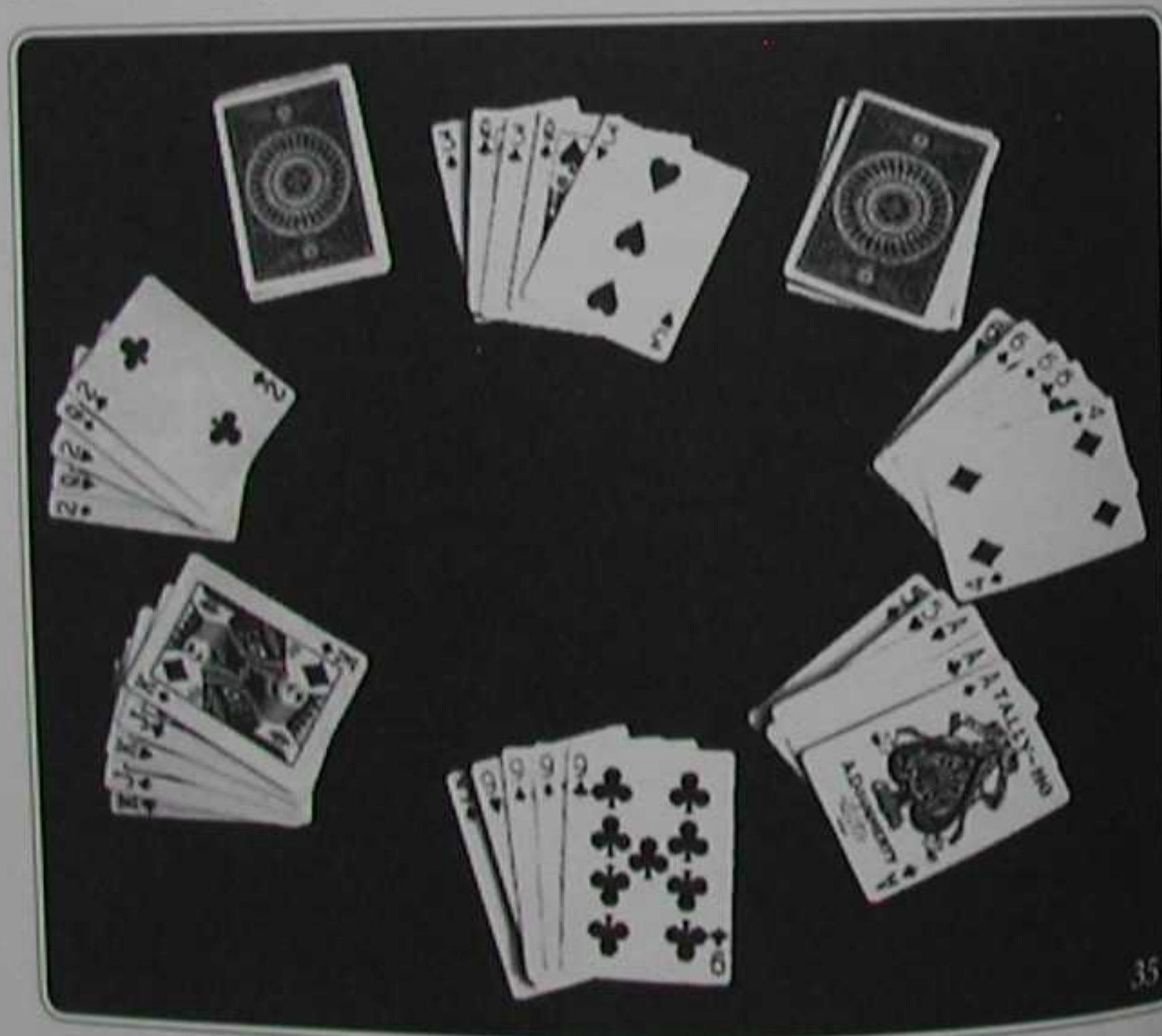


10. POKER DEMONSTRATION FOR EIGHT PLAYERS

Slip the A♠ under the 3♥ and cut the J♣ to the bottom. Deal out eight face-down hands of five cards each.

Turn the first seven hands face up. Three of them will contain two pair (the second, fourth and seventh) and another (the sixth) will have four of a kind (the Sixes). Transfer the two bottom cards (the K♥ and J♣) to the top—either while toying with the deck or with a pass—and say, "First of all, let's look at the discards." In the first hand you keep the Jack and the King, and deal three cards to obtain a full house.

In the second hand, discard one to obtain a full house of Deuces and Queens. In the third hand, nothing—this player quits. In the fourth hand, discard one and draw to obtain a full house of Threes and Queens. The fifth player quits. The sixth will have the four Sixes! And the seventh discards one and draws to obtain a full house of Aces and Fives! There have been four full houses and four of a kind. Take that! Turn over your cards to reveal the winning hand—the four Nines (Fig. 35).



A PRESENTATION

Obviously, the demonstration can be performed exactly as described. However, searching for a more dramatic presentation (something to fill the routine with emotion—always advisable, in my opinion), I came up with the following.

After the deal, turn only the first hand face up, make the discards, then turn up the second hand, and so on. Along the way, tell of a predicament you got yourself into, in a card game with six men and a very attractive woman (if you're a woman magician, exchange the genders, if you like).

"I was playing with strangers and luck was not on my side, but it was my turn to deal, so I had to give luck a little push. I dealt the eight hands. One of the men got himself a magnificent full house on the discard. Another, who seemed very shy, discarded and got another full house. The game was heating up. The fat guy folded. The skinny one did bet, but I wish he hadn't, because he got yet another full house. And the action was red hot. The fellow with a sinister look also folded. The woman, without moving—not even a thousandth of her long and beautifully curled eyelashes—didn't show anything and didn't discard. And the last guy, who looked so innocent, asked for a card with his childish voice and left us frozen with his full house of Aces and Fives. But the woman, with a sensual voice and feigned innocence, whispered, on turning up her hand, 'But my four Sixes make a better hand, don't they?' The table was on fire, as were my eyes, from observing the attractive black spot that adorned her precious and perfectly drawn lips. 'Four Sixes!' I exclaimed. 'Though they're not better than my four Nines—we could combine our cards...' Here look at a female spectator, momentarily casting her in your story. "...and I'm sure we can have a good—fantastic—wonderful—time." As you pronounce these last four words, you slip each of your Nines under one of her four Sixes (Fig. 36), forming four "sixty-nine" couples. Climax!—with no pun intended.



OTHER TRICKS

11. CONTROLLED PAIRS

If, in the Mnemonica stack, you do out-faro shuffles—or remove one card and do straddle faros—and ribbon spread the deck face up, some pairs of cards with matching values will appear next to each other. Further straddle faros will give you straights, threes of a kind, a full house and even one four of a kind. The same result can be achieved with antifaros.

To appear to have incredible control, you can announce before each faro shuffle (which you'll combine with false shuffles) the pairs that will appear. To do so, put away the 4♣ and exchange the positions of the A♠ and 6♦. False shuffle and ribbon spread the deck to show there are no cards of the same value next to each other. Do two straddle faros in a row, letting the spectator cut between shuffles. Note that it doesn't matter whether you cut the larger half from the top or the bottom, as long as the smaller half is woven into the larger one. Everything still works. False shuffle and show, always using a face-up ribbon spread as the method of display, that you managed to get three pairs (Sevens, Kings and Jacks). After two more straddle faros you feign some effort at getting a pair of Fours, two separate pairs of Sixes, two separate pairs of Queens, two pairs of Nines and Jacks and another of Nines and Threes. Ribbon spread the deck to show that you've managed it. Explain that you'll next obtain pairs of Eights, Deuces, and then double pairs of Queens and Fours, Kings and Deuces, and Aces and Fives. Also a full house of Jacks and Threes and two magnificent fours of a kind: Nines and Sixes. Do a straddle faro followed by a false shuffle and spread the deck on the table to show you've accomplished everything you've promised (Fig. 37).



If you do three more straddle faros, everything will be back in order. Put the 4♣ back in place, exchange the positions of the A♠ and 6♦ and your Mnemonica stack is reset for further miracles.

This also could be done without faros. After removing the 4♣ and exchanging the positions of the A♠ and 6♦, do an antifaro-3 (dealing eight packets; see p. 321). This creates the same situation achieved by five straddle faros. After showing that you got the pairs, double pairs, full house and fours of a kind that you promised, do a second antifaro-3, followed by an antifaro-2 (four packets; again see p. 321). If you then switch the A♠ and 6♦, and restore the 4♣ to its place, you'll be in reversed mnemonic order, the cards running from 52 to 1.

This version without faros is not advisable, as it isn't really effective. It's much better to use the method I'll explain in Chapter Eight, dedicated to tricks with the half Mnemonica, under the title "Incredible Card Control" (p. 179). That routine doesn't require faros and contains several effects in which the whole heart suit is controlled, in addition to pairs, threes of a kind, a full house and four of a kind—all routined with a building dramatic structure.

NOTE I

This routine can be combined with tricks I will explain in Chapters Six and Seven that also require faros or antifaros. Those tricks are "Prodigious Memory", "Royal Location", "Sha-la-la-la-la" and "The Eight Mnemonics".

NOTE II

When using the series of straddle faros, if you wish to have key cards to guide your cuts prior to each weave, before each shuffle cut the 9♦ to the bottom, then cut between two cards in the middle whose numbers in the mnemonic order total 53, for example J♥ (20) and 8♣ (33). The cards that will show at the cuts will be the K♦-A♦-J♥-J♣-9♣-Q♣-6♣-A♥.

12. THE THREE HOURS (ARONSON AND RIOBÓO)

This beautiful simultaneous divination of three thought-of cards is based on an extraordinary idea by Simon Aronson, and is applied to Mnemonica with great intelligence by Ramón Riobóo, the Madrid magician who dumbfounds audiences with his masterly uses of the stack. The trick is based on Walt Lees's "Double Divination".*

* See *Abracadabra*, No. 2447 (Dec. 19, 1992, p. 68). The Lees trick (which was in turn inspired by Barrie Richardson's "Mental Ecstasy" in the Spring 1992 issue of *Club 71*, p. 6, and Simon Aronson's magnificent "Simon-eyes" from his 1990 book *The Aronson Approach*, p. 123) didn't use a memorized stack and the method was not as direct.

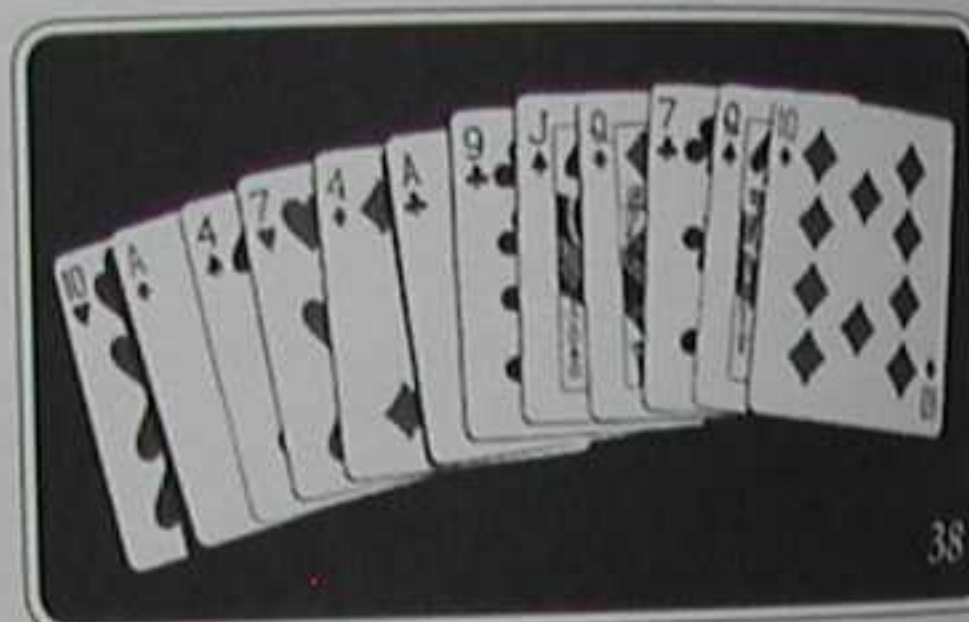
In the midst of the correction phase of this book (a long and laborious task, by the way), I received the book *Workers 5* (1996), by my friend Michael Close. As always, I avidly read everything he writes, and I quickly found a section devoted to memorized-deck work

EFFECT

The spectators agree on a number from one to twelve, without letting the magician know it. Twelve cards from the deck are shown to the first spectator and he notes the one lying at his number. Another twelve cards are shown to the second spectator with the same request. The third spectator is shown a third group of cards for his mental selection. The magician makes several statements about the characteristics of the thought-of cards and eventually names them, without making a single wrong statement.

METHOD

Let's say the spectators have decided on the number eight. Show the first spectator the cards in Fig. 38, which are 38 to 49 in the stack (the 10♥ to 10♦—easy to remember as they are the two red Tens). The first spectator notes the eighth card,



which is the J♠. Replace the twelve cards on top of the deck and give the pack a false shuffle and cut, transferring the top card, the 10♥, to the bottom of the deck in the process.

Now show the top twelve cards to the second spectator. This group begins with the A♦ (the card that follows the 10♥ in the stack). The second spectator sees eleven of the same cards shown to the first spectator, lacking the 10♥ and with the 6♣ added. Furthermore, the eighth card, which the second spectator notes, is the next card in mnemonic order following the first spectator's mental selection: the Q♦ in our example. This will be true regardless of the number agreed on by the three spectators. Again add the twelve cards back to the top of the deck and transfer the top card, the A♦, to the bottom as you give the pack a false shuffle and cut.

Show the third spectator the top twelve cards, the first of which is the 4♣, the one that followed the A♦ a moment ago. The last card of the twelve is the A♥. The card thought of by the third spectator will be one farther in the memorized sequence than the second spectator's card (here the 7♣).

All that's left is for you to ask the spectators, after deep concentration, to raise a hand when you name a feature of their respective thought-of cards.

Say, "I see black spots." (One, two or all three spectators will raise their hands.) The point here is that there aren't three red cards in sequence in the portion of the stack used for selection, so you can be sure one of the thought-of cards is black. Whoever raises his hand unwittingly gives you (see the bibliography) that contains a version of "Simon-eyes" using a memorized deck (in this case for Aronson's fabulous stack). See his "Myopia", p. 134.

the information you need to name *all three cards*. In some cases, however, you will need to make a second statement, which will always be correct. Sometimes you will say, "Now I see a Queen." Other times you'll say, "I see an Ace." According to who raises his hand, you'll know the exact cards each person thought of, through the system I will now describe.

Just make sure that each spectator doesn't see the cards you show to the others, to prevent them from analyzing the procedure.

Don't worry. Other than knowing the stack, there's nothing else to remember. As soon as you see who raises his hand, the time you supposedly use for telepathically capturing the images of the cards is when you go mentally through the fourteen cards in play and determine the correct sequence of three.

Let's look at everything in detail. You've shown a total of fourteen cards:

The first spectator saw the 10♥ to the 10♦.

The second spectator saw the A♦ to the 6♣.

The third spectator saw the 4♣ to the A♥.

When you say, "I see black spots," only seven situations can arise:

1. Only the first spectator raises his hand: The thought-of cards are the 4♣, 7♥ and 4♦.
2. All three spectators raise their hands: The thought-of cards are the A♣, 9♣ and J♠.
3. Only the second spectator raises his hand: You confidently state that you see a red Ace.
If the first spectator now raises his hand, the thought-of cards are the A♦, 4♣ and 7♥.
If the third spectator raises his hand, the cards will be the 10♦, 6♣ and A♥.
4. Only the third spectator raises his hand when you state you see black spots: You then say you can see an Ace.
If the second spectator raises his hand, the cards are the 10♥, A♦ and 4♣.
If it's the third spectator who raises his hand, the cards are the 7♥, 4♦ and A♣.
5. The first and second spectators raise their hands (both having a black card): Say you can see a Queen.
If the second spectator raises his hand, the cards are the 7♣, Q♣ and 10♦.
If the third spectator responds, the cards are the 9♣, J♠ and Q♦.
6. The first and third spectators raise their hands (both having a black card): Say you can see a Queen.
If the first spectator raises his hand, the cards are the Q♣, 10♦ and 6♣.
If the second spectator raises his hand, they are the J♠, Q♦ and 7♣.
7. The second and third spectators raise their hands (each having a black card): Say you can see a club.

If the second and third spectators raise their hands, the cards are the 4♦, A♠ and 9♠.

If only the second spectator raises his hand, they are the Q♦, 7♣ and Q♠.

NOTE

In the seventh case, if you wish, you may say you see a picture in your mind. If no one raises a hand, tell the second spectator, "I do see the picture of an Ace." He will nod and you'll know the cards are the 4♦, A♠ and 9♠. If the first and third spectators raise their hands, the cards will be the Q♦, 7♣ and Q♠.

13. PREDICTION À LA KRUSKAL (ANTONIO JOSÉ ARENILLAS)

The very young and promising Antonio José Arenillas, to whom fairies awarded the good fortune of living in Seville, submitted this interesting idea he discovered while studying Mnemonica.

His idea is to apply the Kruskal Principle to the stack. I have added a few subtleties and a touch for the final prediction, so that the exact predicted card comes up.

Transfer the bottom two cards to the top, so that the stack reads: A♥, 9♦, 4♠, 2♥...10♦, 6♣.

On a slip of paper predict that the 9♠ will be selected. Set the paper aside, in full view, but folded so that no one can read your message.

After false shuffling and cutting the cards, leaving the entire deck in order, ask a spectator to cut off a packet (of no more than half the cards) and turn it face up. Let's say he cuts at the 5♥. Tell him to deal five cards (because he cut to a Five) from the face-down talon, turning each card face up and laying it onto the 5♥. This will bring him to another card, the last one dealt: in this case the Q♠. Since it is a Queen, he deals another five cards face up, spelling Q-U-E-E-N, and arriving at the K♠. Therefore he deals another four face-up cards (K-I-N-G). Tell the spectator to continue in this way, spelling the picture cards as Jack, Queen or King and counting the values for number cards, until there aren't enough cards left for the last count, based on the value of the last card dealt. That last card will always be the 9♠, regardless of where he cut at the outset (Kruskal's Principle at work).

Try it out yourself, cutting to any card in the upper half of the deck. Remember, four cards are dealt for a Jack or a King, and five for a Queen. An Ace gets one card.

At the finish, of course, show your prediction and take your applause.

You will now make a second prediction. Take the face-up 9♠ and slip it under the dealt portion, as the left hand turns up the remaining six cards and sets them onto the face of the tabled pile. Pick up the reassembled deck and turn it face down in your left hand. The 9♠ is now on top. Write the name of the 10♦ on a slip of paper as your next prediction and repeat

the whole process. Incredible as it may seem, that will always be the card arrived at.

Put the one card left undealt, the 6♣, onto the dealt pile; then place the 10♦ onto the face of the deck, turn the cards face down and secretly slip the 9♠ from the top to the face. Offer to make a third prediction, explaining that this time the spectator will predict the card he will arrive at. Force the 6♣ from another deck on him and ask him to keep the card without looking at its face. Have him deal cards from the top, starting with the A♥ and turning each card face up as it's dealt. He is to note one of the cards he deals (from among the top twenty or so) and, starting from there, to mentally begin the counting procedure he has followed twice before. He will arrive at the 6♣. Ask him to show the card he selected. On seeing that it matches, he will be totally dumbfounded.

NOTE I

The effect could be presented as a feat of mind reading, without writing a prediction. You simply turn your back to the spectator throughout the dealing procedure and then gradually "receive his thoughts".

NOTE II

The top fifteen to twenty cards may be shuffled without altering the outcome. Though you will lose the order of those cards, the effect will become stronger.

NOTE III

If you give all picture cards a value of one from the beginning, instead of spelling their names, the spectator's task will be easier, and will work in any language.

NOTE IV

If you want to use only twenty-six cards (the top half of the Mnemonica stack), transfer the 9♠ to the top and have the spectator either start the count with that card or cut off less than half the packet to begin. He will arrive at the 10♣. You might then drop the half Mnemonica onto the other half of the deck, cut the 10♣ six or seven cards from the face and have the spectator proceed as in the third phase of the routine above. He will again arrive at the 10♣. This creates an eerie demonstration of fate—no matter what he does he ends up with the 10♣. You can amplify this effect further by forcing the 10♣ from another deck.

14. A STRANGE COINCIDENCE (ÁNGEL SAN FRUTOS)

My friend Ángel San Frutos submitted this interesting effect, based on the Mnemonica stack. Following this piece I will describe a routine ("The Good Fortune Routine") that I developed from his idea. For now, let's get into Ángel's trick. He will explain it:

The cards directly involved, as well as their order, are as follows:

CARD	POSITION IN THE STACK	CARD	POSITION IN THE STACK
Q♥	11	Q♦	46
Q♣	13	Q♠	48
6♠	15	6♣	50
9♥	17	9♦	52
2♦	19	2♥	2
3♠	21	3♣	4
6♥	23	6♦	6
5♦	25	5♥	8
2♣	27	2♠	10

As you can see, the cards in the first column match, in color and value, those in the second column; they are mates. They are also either thirty-five cards apart in the stack, or seventeen, according to where we cut. That's the feature that makes this simple effect possible.

PROCEDURE

I'll describe the trick as I present it.

Cut the 2♠ (10) to the bottom. Explain that you're about to cut the deck into three piles of approximately the same size, for an experiment in the power of coincidence. Cut under the 3♥ (28). Spread this packet of eighteen cards face down across the far side of your performing area, moving from left to right.

Cut off a pile of sixteen cards from the deck, cutting under the 9♠ (44), and spread these cards behind the first spread (in other words, nearer you).

Double cut the top card of the deck (the J♠) to the bottom and spread all the remaining cards behind the previous spread, also face down.

At this point, the cards in the first column of the table shown above are at the odd positions from the top of the first spread pile. Their mates occupy the same positions in the third spread pile.

Therefore, if you were to count the same odd number of cards from the right end of the first and third rows, you would arrive at two mates. The same would happen if you were to count in both these rows to the same even number, but starting from the left end of the spreads.

The second spread, which consists of sixteen cards, could be used to have a spectator select a number from one to sixteen and count to that number in the other two spreads to discover a coincidence: mates.

The effect gets more interesting if you repeat it a couple of times. The presentation is open to your imagination and creativity.

15. THE GOOD FORTUNE ROUTINE

From the above discovery of Ángel San Frutos, I came up with the following routine that achieves a dramatic effect in two phases. I should tell you that, since I first devised it, I have been using it with such success that even well-versed magicians are astonished when they see it. And when I told them it was done with Mnemonica, some found it hard to believe.

EFFECT

You offer to tell the spectators their fortunes, using the cards and "the method of coincidences". Spectators ask what the future will bring regarding love, health and money (one question at a time). Then they choose a number from one to seven and you show that the cards lying at that number in two previously cut piles are mates. This is repeated twice, and the spectators begin to gain a new interest in their fortunes. Surprise and emotion build. Finally, you ask two questions about your own fortune, and the best result possible turns up: two pairs of Aces. The ultimate good fortune!

The repetitions, the clarity of handling, the fact that the mates prove to be at the numbers called while the other cards aren't mated, the attractive premise and the situations created, all make this effect one of the most unforgettable an audience can experience.

METHOD

PHASE ONE

Cut the A♠ to the bottom. Cut a packet off the deck, leaving everything below the 2♣ on the table. Cut the top card of the packet you hold (the 9♠) to the bottom of that packet. Cut at the 2♠, lifting away it and all the cards above it, and leave the lower portion on the table. Cut the top card of the packet left in your hands (the J♠) to the bottom. As a result you now have three piles whose bottom cards are the J♠, the 9♠ and the A♠. Push the A♠ pile to one side.

Take the packets that have the 9♠ and J♠ at the bottom, one in each hand, holding them with your palms turned downward, as if you were about to perform the glide. Turn both hands palm up, exposing the Jack and the Nine.

Ask someone to name a subject of personal concern, such as love, money, health or business. Next have her choose a number from one to seven. Let's say she chooses five (an odd number). Counting "One" aloud, turn your hands palm down and the packets face down, and thumb the bottom cards of both packets (the Jack and the Nine) onto the table, leaving them separated and face down. Push off the next two cards (two Deuces) without showing them, on top of the Jack and the Nine, counting "Two." Deal the next two in the same way, always from the bottom (a Nine and a King), as you count "Three." Continue in this way until you have dealt

five pairs of cards, the last one consisting of an Ace and a Ten. Tap the two packets against each other and turn both hands palm up. The two cards exposed on the faces of the packets are seen to be mates; in our example, the two red Sixes. That's the first coincidence: great fortune in her chosen field. (If she had named an even number, such as four, the tap of the packets and the revelation of the mates are made as you say "Four" and before you push off the bottom cards. The two packets are turned up and the cards on their faces, the two red Fives, in this case, are shown to match.) We owe this coincidence to the fact that every other card—those at even positions—in each packet matches its counterpart in the other packet.

While your hands are palm up, push the two red Sixes face up onto the packets on the table. Two non-matching cards are exposed on the faces of the packets. This is the fundamental misleading feature of the trick.

Ask another spectator to name an aspect of his life he wishes to know about, and to name a number from one to seven. All previous actions are then repeated: turning the hands, pushing off the bottom cards at the count of one (dealing them over the red Sixes), and so on until you reach the number called for (Fig. 39). If the number is even, two new mates will lie at that point; therefore, you tap the packets before showing the cards at that number. The tap and the pause misdirect from the fact that sometimes you show the cards lying at the exact number, while at other times you show the ones following it. At this point I usually ask what subject (love, money, business) he has chosen.

For a second time you have shown a coincidence of mates, indicating good fortune in the chosen area of life, and those cards are dealt, as before, face up onto the tabled packets (Fig. 40), exposing non-matching cards on the faces of the packets. Ask for a third number and follow the same procedure.

Finally, continue dealing face-down pairs, without showing their faces, as you say, "I will test



my own fortune with the last cards." When there is a single card left in each hand, tap those two against each other and turn them face up to reveal the red Queens. Here I say, "Always my good fortune—the ladies," and I leave them face up on top of their respective packets. Though one could stop here, after the four coincidences, I suggest you continue with Phase Two, described below.

NOTE I

Since every other pair doesn't match, you could strengthen the effect by occasionally raising your hands, as if absentmindedly, and let them see some of the unmatched pairs before dealing them.

NOTE II

If you decide to finish here, all you have to do to recover the mnemonic order is turn over the cards that are face up, leaving them where they lie in their piles. Bring the J♠ to the top of its packet, leaving the 2♠ on the bottom. Drop this packet onto the other and bring the bottom card of the combined packet (the 9♠) to the top. Put this packet onto the portion you set aside earlier and the stack is whole again.

PHASE TWO

Turn the six face-up cards face down in place in their piles. Then set aside the packet with the 9♠ at its face. Pick up the packet with the J♠ at the face and cut three cards from the bottom to the top, bringing the 5♥ to the face.

Pick up the third packet (the one not used in Phase One, with the A♠ on the bottom) and do a Klondike shuffle, milk shuffle—or a milk-build overhand shuffle as follows. Take the packet into position for a face-down overhand shuffle and draw off the top and bottom cards together. Draw off the next cards from the top and bottom, and let them settle onto the first two cards. Continue in this way until all the cards have been pulled off in pairs. After this shuffle, cut the top card (the K♥) to the bottom, leaving the J♠ on top.

Take this packet into one hand and the 5♥ packet into the other, in the same position used in the first phase. With these packets, you explain, you'll do it all over again, but you will also test your own fortune.

"I'll say a number: two, for example." Deal, as you have before, a card from the face of each packet onto the table: "One." On counting "Two," deal the next two cards, one from each packet, side by side to the right of the two previous cards, without showing their faces. These are the black Aces.

Ask for a number from one to seven. Perform the necessary actions (to the same pattern as before) to reveal a new coincidence, leaving the matches face up on the packets on the table.

Note these two cards. One of them will be one of the first five cards in the stack (the 4♠, 2♥, 7♠, 3♠, or 4♥); or it will be the last one in the stack (the

9♦). Continue dealing from the bottom of both packets (without showing faces) until you reach the A♥. This is simple: If the face-up card you note is, say, the 7♦, you should deal the 2♥, 4♣ and 9♦. The A♥ is poised to go next. Stop the deal at this point and say, "I feel something here, too." Deal that card (the A♥), along with the corresponding card from the other packet (the A♦), behind the two black Aces at the right of the dealt piles, without showing their faces.

Ask for another number and reveal another coincidence at that position. Turn over your two pairs of "fortune" cards, two cards at a time, revealing the four Aces: the ultimate in good fortune (Fig. 41).



NOTE III

To recover the order of the whole deck, pick up the spread packets with both hands, turning over those cards that are face up while leaving them in place. Pick up the packet with the 5♥ at the face and cut the 9♠ and 2♣ from the top to the bottom. Lay this packet onto the one sitting to one side, with the 9♠ on the bottom. Pick up the combined packet and cut the bottom card (the 9♠) to the top. Now pick up the third packet and turn it face up. The K♥ is at its face. Put the A♦ between the K♠ and J♦. Transfer the K♥ to the rear, then deal the cards alternately into two face-up piles while you point out, "As you see, it's impossible for the cards to match in color and value just by chance." Deal very quickly and mumble the comment, almost as if speaking to yourself. Pick up the smaller pile, that with the J♠ on its face, and reverse the order of its cards by dealing them singly onto the pile with the K♥ at its face. Put the A♠ onto this pile, turn the pile face down and lay it onto the remaining large portion. Everything is now in order except for two Aces, which you can later return to their positions by any of the methods described in Appendix VI (p. 333).

NOTE IV

Remembering all the necessary actions is an easy matter. Let's see: The first thing to do is to cut at the A♠. Now cut at the 2♣ (cutting one card to the bottom) and then at the 2♦ (cutting another card to the bottom). You are now ready to do the first phase. It's the Ace and Two of Clubs, and the other black Two. For the second phase, do the Klondike shuffle with the remaining packet and cut to place the black Aces second from the face, each in its packet. The reassembly of the deck into mnemonic order is

dictated by logic as you pick up the face-up cards. If you try it with cards in hand, you will readily see what to do.

NOTE V

Instead of the Klondike or milk-build overhand shuffle, you can do an out-faro with the A♠ packet. After the shuffle, cut the top card (the 3♥) to the bottom. You are now in position to reveal the coincidences with this packet and the one carrying the 5♥ as its bottom card.

NOTE VI

If you want to end the first phase with the double coincidence, you can do it with the four Queens instead of the Aces. These are in the second and third positions from the bottom in each of the two packets in use.

NOTE VII

The second phase of the routine will also work with the packet given the Klondike shuffle and the packet that was not used in this explanation (that containing the K♦ and K♣). In this case, cut the 2♠ to the bottom of that packet. The packet given the Klondike shuffle is held face up during the shuffle, which brings the J♠ to the face of the pile. Turn the pile face down and cut two cards from the bottom to the top, bringing the 7♠ to the face. The four Kings will now turn up at the end, instead of the Aces. It's an option to keep in mind, as it allows you to have one of the packets freely selected.

NOTE VIII

I don't know if you can make use of this, but let me tell you about one last discovery. The out-faroed A♠ packet and the one with the K♦ and K♣, happen to contain a striking coincidence. After cutting the 2♠ to the face of this Kings packet, the cards that aren't mate matches in both packets are "sisters" or pairs of consecutive cards in their suit: A♠ and 2♣, 4♦ and 5♦, 6♥ and 7♥, 3♠ and 4♠, and so on to the J♠ and Q♠.

This means that in the same faro-shuffled packet with the A♠ at its face, the cards at even positions from the face are mates of those at even positions in the 2♣ (or Kings) packet, and the cards at odd positions in the faroed A♠ packet are mates to those at even positions in the 2♣ packet, as well as "sisters" of those at odd positions in the 2♣ packet. I realize this sounds very complicated, but if you take the time to try it out you'll quickly understand the point I'm making.

This array of extremely curious properties of Mnemonica leaves even its author dumbfounded. And there are still many more wonders to discover. This is an invitation to an exploration and a creative dance enjoyed in the reader's mind.

Chapter Six

Tricks with the Whole Stack

Tricks with the Whole Stack

FIVE CLASSICS

1. DIVINATION

This is, undoubtedly, the first effect people usually do with the stack, and was very likely the first and only effect for which it was created. It has stood the test of time. Its strength lies in repetition.

THE METHODS

After a false shuffle or two, ask a spectator to cut the deck and complete the cut.

Spread the cards between your hands, have a card freely taken and obtain a little-finger break at the point where the selection is removed. You must now glimpse the card that rested directly above the selection to ascertain the identity of the latter.

WITH YOUR BACK TURNED: The simplest method, though not the most subtle, is to turn your back under the pretense of not wanting to see the card as your helper shows it to the audience. Lift the portion above the break and glimpse the bottom card of that portion. This is done secretly while your back is toward the audience. In this way you learn the identity of the selected card at the same time as everyone else. You could name it on the spot, *à la Malini*, saying, "Show the Three of Hearts around so that everybody can see it." (Laughter and astonishment mix in a rare and difficult balance.) You could also set the deck aside and ask that the card be returned to the center without your touching it. The effect may be repeated several times.

BOTTOM GLIMPSE: Another method is to cut at the break and, using one of the methods described in Appendix VI, 1A (p. 327), glimpse the bottom card (which rested directly above the selection). You could also make a pass followed by the glimpse or, better still, a turnover pass,

turning over the whole deck and laying it on the table face up, thus looking at the card exposed.

CENTER GLIMPSE: You could glimpse the card above the break without cutting the deck (see Appendix VI, 1C, p. 329).

WITH THE SIDE STEAL: Another solution, without looking at the deck, is to use the side-steal to palm the card above the break and leave the rest of the deck on the table. The side steal is quite easy here, as it is begun when the spread is closed after the selection. You could turn your back and glimpse the palmed card, or put it into your jacket pocket after you have glimpsed it. Return it to the deck later, after the divination, when no one is interested in your actions (it's a clear moment of relaxed attention).

ROUTINED DIVINATIONS

Here is one the many possible routines.

Have a card selected. Look at the card above it. The card is returned. You name the card.

Have another card selected. Look at the card above it. The spectator keeps the card in his pocket. You name it.

He selects another card and, as you turn your back and the spectator shows his selection to the audience, you name it, using the line given above.

Two spectators each select a card from different parts of the deck. You glimpse the respective cards above the selections, using two breaks held by the ring and little fingers, and name both selections.

A spectator draws a group of eight to ten cards from the deck and you glimpse the card above. The spectator shuffles his pile, after which you name the cards in sequence, starting with the card that follows the one you glimpsed. This cumulative divination achieves a hammering final effect of huge magical strength.

OBSERVATIONS ON PSYCHOLOGY AND PRESENTATION

The whole routine has an extraordinary effect on laymen. Only performance will prove this statement. Do your best to avoid any suspicions of a marked deck. For example, during the sequence when the spectator puts the selected card into his pocket, have the deck cut and the cut completed while your back is turned. Instruct the spectator to look at the top card of the deck and put it into his pocket. Turn to face the audience and, as you take the deck and place it elsewhere, glimpse the bottom card. It is a good idea at this point to stress that you haven't even looked at the back of the chosen card. You may even openly express that there should be no question that the cards are marked in any way. Also, your attitude and actions should convey the freedom of the selection. Everything is improved if you do an occasional convincing false shuffle. It doesn't need to be a very technical shuffle, just one you can do almost without thinking. If, in addition, the glimpses are made naturally, without going out of your

way to do them surreptitiously, the only thing left is to concentrate on the presentation: the mental divination of a card, time after time, building to a multiple climax.

A TIP

My advice at this point would be to read no further, to throw this book away and to start practicing, thinking and working out your patter, subtleties and presentation for this miraculous routine.

A LAMENT

I realize that, as I feared, you haven't paid any attention and are still reading.

A WARNING

It's up to you.

OTHER EFFECTS

Here I am again, giving ideas for other possible approaches for a divination.

NAMING THE POSITION

Rather than naming a card removed from the deck, you can name the card lying at any number called by a spectator. First give the deck a false shuffle, leaving the deck in mnemonic order, from 1 to 52. Have someone name a number up to fifty-two and tell him to look at the card at that position. You will know the card long before he does, and will be able to name it without touching the deck. Be sure, though, to disguise the method by delaying the divination: Make it look like a psychological feat or one of telepathy with an assistant, etc.

BY ESTIMATION

You may also ask someone to lift a portion of the deck (which is set from 1 to 52) to look at the bottom card of the cut-off portion, after which he reassembles the deck and squares it up. You estimate the number of cards in the cut-off portion and ascertain the identity of the card with a couple of questions such as "I think it's a black card, isn't it? It isn't? A red card then—a diamond—right? The Two of Diamonds." In this example you might have estimated the cut at between seventeen and twenty-three cards. The Two of Diamonds is the only diamond in that group. Though this method might seem less than direct (as you might make a couple of wrong statements at the beginning), it often allows you to name the card dramatically in your second or third statement. Your initial doubts make it look more like a mental divination, and all of that without getting anywhere near the deck. Miraculous!

THROUGH A MISPLACED CARD

This method can be very effective in certain cases. You hand out the deck and someone takes a card, notes it and buries it in the center (normally they don't replace it at the same position). After looking intently at the spectator, you say, "I think your card is—no, wait..." Quickly run through

the deck with the faces toward yourself, as if looking for a card, but actually looking at the sequence of the stack. When you reach a card that is out of position, take it out and toss it onto the table face up, triumphantly (or hesitatingly—whatever suits you best), without saying a word.

WITH A MEDIUM

As you can imagine, these divinations can be made by an assistant playing a medium, as long as you can let him know a key card (directly above the selected card or group of cards) or the actual card. You could use verbal codes like *"If I were to attempt this forty times, the result would be the same every time. I'll show you."* With this you prompt him to the key number (40). The medium doesn't need to know the stack. He can simply have the stack written on the card case and turn his back as he reads it. You could also cut the deck at the point where the card was drawn and flash the bottom card to the medium (the selected card being the next one in the stack). No one will be paying attention to you while the spectators look at the selected card. That wonderful moment is when you make your glimpse and pass the information on to your medium.

CONCLUDING OBSERVATIONS

Even if it were only for this potential to divine one or several selected cards, by yourself or with a medium, whether having the card returned or not, handling the deck or not handling it, the effort of two afternoons in learning the stack would be absolutely worth it. But, dear reader, this is only a hundredth of the miracles I describe in this book and a thousandth of the potential of the miraculous Mnemonica.

2. ANY CARD AT ANY NUMBER

This is a venerable plot, and one of the strongest. It demands technical proficiency (an undetectable pass and a glimpse) and the ability to make quick calculations.

EFFECT

Someone names a number from one to fifty-two and any card. The card is found at that number.

METHODS

A. THE CLASSIC METHOD WITH THE PASS

A spectator names any card, "*m*" denoting the position of the card in the stack (8♣ = 33, for example).

Another spectator calls a number from one to fifty-two; "*n*" is the number selected (forty-one, for example).

Subtract *m* from *n* or vice versa (for example $41 - 33 = 8$). If the number named is greater than the number of the position of the card in the stack, as in our example, subtract the result of the operation from 53 ($53 - 8 = 45$) and riffle the deck to find the card at that position (the J♠). On the other

hand, if *m* is greater than *n*, look directly for the card whose position equals the result of the subtraction. If they name, for example, the 6♣ (50) and the number twenty ($50 - 20 = 30$), look for Card 30 in the stack (the 5♣).

Ask a spectator to hold out his hand. Look at the hand as he raises it and perform the pass on your way to set the deck there, under cover of the large arm movement. Attention is divided between you and the spectator's arm. If you prefer, you can do a turnover pass, laying the deck face up on his hand.

As you perform the pass while handing him the deck you say, *"Any number is good, and any card as well."*

Once the deck is on the spectator's palm, have him cover it with his other hand, so that the deck ends up face down between his palms.

Ask the first spectator to tell everyone if he had a free choice. He will say yes (if he says no, he's a nasty liar).

Ask the same of the spectator who called out the number and then say, *"So you have chosen the Eight of Clubs and the number forty-one freely. Now, without my getting anywhere near the deck, which is between the hands of this kind gentleman, I'm going to make the card move from where it lies, which I guess is—let's see—right, it's near the top. Please help me out by moving your hands downward with the deck, shaking a little bit. Yes, it's on its way down—around the middle now. Shake once again, please. No! Too much. Shake upward once. Stop! Now would you please count the cards yourself. I don't want to touch the deck at any time—one, two, three...forty and forty-one—the Eight of Clubs! Congratulations, you made it."* And praise the spectator for the deftness of his magical hand movements. (If the spectator counts the cards face up, the stack order will be retained.)

B. WITH A DIFFERENT BACK (MAGO ANTÓN)

The admired and inventive magician Antón López, from Lugo, better known as Mago Antón, submitted two versions of the previous trick that are magnificent, like all of his material. Let's look at the first one.

Put a spot of wax on the face of a red-backed card and place this card face up on the bottom of a blue-backed deck.*

Have any card named. Cut directly above it, then buckle the red-backed bottom card and insert the cut-off packet above it (Fig. 1). Another way to arrive at the desired situation



* Antón uses the wax made for ear-plugs, which is sold in drugstores. Simply rub a small ball of wax onto the center of the card. There are other products that can provide similar results.

would be to spread the deck face up, sight the card named and secretly slide the red-backed card along the underside of the spread until it can be slipped under the named card (see Appendix VI, 3D, p. 334).

Have a number named. Secretly count that number of cards from the bottom of the deck, using your right thumb to riffle upward, and transfer these cards to the top with a pass. This leaves the red-backed card at the number called. Squeeze the deck firmly to assure that the waxed card sticks to the one directly under it, which is the named card.

Upon counting the cards, the card at the number called turns out to be the only one with a red back and is then revealed to be the card named. This is accomplished, of course, by turning two cards as one, the wax allowing you to handle the double card loosely and naturally. In this case the magician must be the one who counts the cards, as a spectator might feel the extra thickness or inadvertently split the two cards.

NOTE

You could also do everything face up (with the red-backed card face up as well) and execute a cover pass* to bring the named card to the bottom while keeping the face-up red-backed card on top. Continue with a thumb count and a turnover pass, turning the deck face down to bring the named card to the required position.

C. IMPOSSIBLE CONDITIONS (MAGO ANTÓN)

Here is Antón's second idea. If, at the beginning of the classic version, you put the whole deck inside a transparent plastic bag of the appropriate size, you can riffle to the named card and perform the pass through the bag, with the hands outside the bag and the deck inside (Fig. 2). Try it out. The effect is extremely baffling, since the bag assures the isolation of the deck and eliminates any suspicion of trickery.



D. WITH FALSE DEALING

To do the trick another way, it occurred to me you could bring the card to the second position from the top, then ask for the number and reveal the card at that position by dealing seconds, starting the false deals on the second card to be dealt. The same result is achieved by bringing the named card to the bottom and bottom dealing at the number called.

Another option is to sidejog it and do a center deal at the desired number.

* The cover pass, conceived by Clinton Burgess, consists of making a pass while keeping the top card of the deck on top, which affords excellent cover for the maneuver.

E. WITH THE TAMARIZ PERPENDICULAR CONTROL (TPC)

Here is another version that occurred to me. Put a downward corner-crimp in the face-down K♠ (18) and K♥ (35). This is shown in Fig. 3, with the crimps exaggerated for clarity. Someone calls



out a card. Let's assume the 7♠ is named. Locate the card through estimation and counting from one of the crimped cards. Get a break under the card and, with your left fingertips, push it slightly to the right and do the TPC.* Spread the cards in your hands and lay the spread on the table, with the card that lies at right angles concealed under the deck. Have a number named. Let's say they call for twenty-two. Thanks to the crimp in the K♠ (18), you easily locate the card at twenty-two in the spread. Put a Joker face up on top of the first card of the spread (the 4♣) "as a control". Put another face-up Joker under the bottom card of the spread. The deck is now face down, sandwiched between two face-up Jokers (Fig. 3). Gather the spread, obtaining a break above the twenty-second card, taking care not to expose the perpendicularly controlled card (the 7♠). Secretly extract that card under the spread and slip it into the break, keeping it perpendicular to prevent flashing. This method is totally safe. Close the spread, squaring up the cards, including the 7♠, and hand the deck to the spectator. The card named (the 7♠) is now at the twenty-second position, ignoring the Jokers.

NOTE

Let me remind you that there is an extremely clever method to achieve this effect, devised by my creative friend Ken Krenzel, who published it in his book *Close-Up Impact* (1990, p. 71), written by the magnificent Stephen Minch. In his version, the deck is inside the card case. A card and a number are called, the deck is taken out and, with apparently no manipulation, and a minimum of handling, the card turns up at the chosen number. It's a real jewel.

3. THE THREE PILES

Here is my handling and presentation of this wonderful effect.

EFFECT

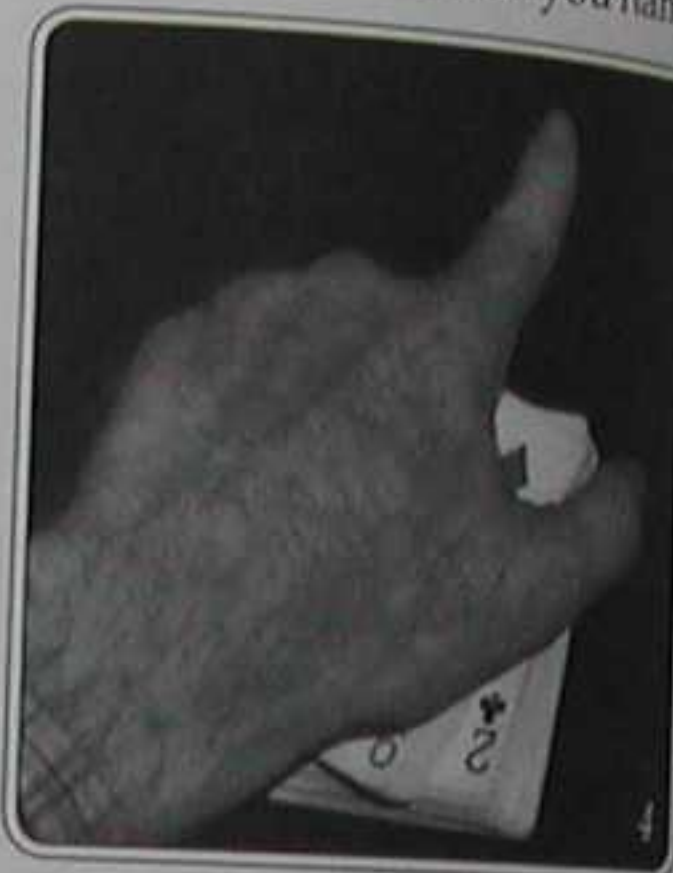
Three groups of cards are freely drawn from the deck and shuffled by as many spectators. The magician names the cards in each group in an incredibly dramatic way.

* See my books *Sonata* (1991) and *The Magic Way* (1988), or "Other Sleights" in Appendix VI, p. 359.

METHOD

Have a spectator take a group of six to twelve cards from the middle of the fanned deck. Obtain a break at the point of extraction and cut or double-cut to the break.

Tell the spectator to shuffle his cards. As he does, you say, "Remember, you took about six to twelve cards and not twenty-seven." The number you name here (twenty-seven being an example) corresponds to the mnemonic position of the card that ends up at the bottom of the deck after the cut, which you have secretly glimpsed. (You could also do the glimpse before the cut, as shown in Fig. 4, to learn the identity of the card that was directly above the packet extracted.) This is your key, which ascertains the cards taken, as they follow it in the stack. Saying that number aloud locks it into your memory without undue effort.



Ask a second person to take another small packet. You again get a break or form a small separation at the point where it is removed. The spectator shuffles his packet.

A third spectator takes another packet from another part of the fan and you obtain a second break or separation there. The only restriction is that the packets taken by these two spectators must not be adjacent to each other and that no one takes the top or bottom cards of the fan, to prevent the packets from being adjacent to the first packet in the mnemonic order (Fig. 5). Cut the deck at the lower break.



Close the fan while obtaining a little-finger break at the step left by the other packet.

Table the deck face up, leaving a step at the break. The cards that are thus exposed (the one on the face of the deck and the one whose index you can see at the step) are your keys for the second and third packets. This eliminates the possibility of forgetting the cards, doing away with the typical hesitations in the patter and other problems, as there is nothing here to remember.

You can now start naming the cards held by the first spectator (which follow the twenty-seventh card of the stack in our example), and then the cards in the other packets, which follow your two key cards. I'll now proceed to describe my presentation, which is constructed to dramatize the divination as much as possible.

PRESENTATION

Explain that you will only name one card from each packet. You name a card from each of the first two groups, but you fail on the third. You don't actually name a wrong card—you just don't get one. Name one card from each of the other packets and say, "Well, how about two out of three?" (First applause.) Try with the "difficult one" again and, since you still can't get it, name another card from each of the other two packets, and then yet another from each of those two. That's another four cards (second round of applause). You try again with the third spectator, but without success. You just cannot get it. So you proceed to name all the cards the first spectator is holding (third round of applause). Then, as a bonus, name very rapidly all the cards of the second spectator (fourth hand). When you're ready to go on to another trick, you suddenly say, "Ah, maybe you weren't concentrating on your cards. Look at them intently," and proceed to call his cards quickly and dramatically (fifth and final ovation). I always try to give the impression that I can't really come up with the cards of one of the spectators until the very end. This dramatic conflict heightens the effect considerably, providing several climaxes. Thus, everything becomes more exciting and memorable.*

NOTE

If you gather the cards as the spectators give them to you, in three separate groups, you can insert them in mnemonic order to rebuild the stack. I wouldn't do it, though, as the spectators might remember that order in the next trick. Also, I feel this trick is a closing piece.

FIRST VARIATION (WITH A MEDIUM)

You can use an assistant who knows the stack or who has it written on a card and turns his back to the audience. He may even be blindfolded and look down his nose through the gap between his cheek and the blindfold. All you have to do is cue him the positions in the stack of the three keys, which might be done like this: "I'll stand seven feet away from the medium," or "There shouldn't be more than forty cards or fewer than twenty-six." Make up your own apparently innocent phrases.

* Actually, you ignore the number of cards in each packet, but as you begin to name cards you ask the spectators to remove them from their packets (which they hold fanned with the faces toward them). When you see that only a few cards remain, ask them, "How many are left?" The effect is the divination of the identities of the cards, not of their number.

SECOND VARIATION (IDEAS)

Send the medium, who is in another room, the three key numbers. With a nail-writer you can secretly write them on the card case or on a piece of paper. You might also code the number of cards in each packet (which you learn by simply having the spectators tell you) to the medium, as well as the key numbers. Creating, inventing and devising a way is a task I leave to the reader for his own pleasure.

THIRD VARIATION (A CLASSIC)

A spectator puts a group of ten cards, which has been freely chosen and shuffled by himself, into an envelope. You then mark the envelope with your fingernail, coding to the medium the key card that precedes the corresponding drawn packet in the stack. The envelope is sent to the medium who, ascertaining the key by running his fingers over it (as if to feel the vibrations of the cards), writes their names on the envelope. The committee brings it back, opens it, and the medium's guess is proven right. In this case, of course, the medium needs to know the stack. The performer, curiously enough, doesn't need to know it!

4. OBEDIENT CARDS

Here is a classic effect, or series of effects, that produces the maximum in magical impact. So much so, that it used to be the only effect many magicians of the first half of the twentieth century did with a memorized deck—to great success.

As you're standing and moving among the spectators, you have them call different cards and you do something magical, quick and different with each card called. For example:

1. The named card appears on top of the deck (found by glimpsing and brought to the top by cutting or making a pass).
2. The card appears at the bottom of the deck (again found by glimpsing and brought to the face by cutting or making a pass).
3. The card is shown not to be on top and then appears there (glimpse, cut or pass, double turnover and single turnover).
4. The card appears reversed in the deck (glimpse, cut or pass to the bottom, reversal and cut or pass).
5. You spell to the card (passing it to the appropriate position).
6. The card is selected by another spectator (it is located and forced on the second spectator).
7. The card appears when they call stop (location and dribble or rattle force, or through second or bottom dealing).
8. The card is produced with a flourish (pass, turnovers, throws, productions, etc.).
9. The card appears in the magician's pocket (pass or cut, and palm).

10. The card appears in a spectator's pocket (pass or cut, and palm).
11. The card rises (location and impromptu rising, or using a gimmick such as a rubber band or rubber ball).
12. The card is at a random number called (control and pass the desired number of cards).
13. The card vanishes (palm) and reappears.
14. The card penetrates the tabletop.
15. The card appears in impossible places, such as a hat, bag, umbrella, shoe, purse, wallet, little box, etc. (palm, sometimes after a secret fold).
16. The card appears on top, which later is shown to have been only an illusion (pass and top change).
17. Color changes, transformations, sandwiches and an ample variety of other effects, only limited by your imagination.

It is very important to use different false shuffles between tricks. It is also effective to perform at a brisk pace and to produce the effects as if you were a magical machine-gun (the only ones that should exist). Your movements as a magician while walking around the audience are excellent cover for the passes, glimpses, palms and top changes. At any rate, those sleights must be carefully studied, not only to make them undetectable, but also to prevent their mere existence from being suspected (having the deck resting on your extended palm whenever possible, looking at the spectator's eyes during sleights, handing out the deck when you can, and so on). By merely reading this you can imagine the tremendous and wonderful impact of this routine.

5. TOTAL MEMORY (TWO VERSIONS)

A. THE CLASSIC VERSION

EFFECT

The magician appears to learn the order of the whole deck and recites the cards, one by one, at an incredible pace.

METHOD

This is self-evident. False shuffles and real cuts. A good presentation. Occasional hesitations at times, alternated with great speed. Brisk ending at lightning speed. The effect is so strong that it is better used as a closer. The false shuffles must be proficient. Another possibility is to use an unstacked deck that has been shuffled many times by the spectators during the session. Do a deck switch (see Appendix VI, No. 5, p. 346) and then, after false shuffling, perform the effect. An apparent memory failure may add to the credibility of the feat. Chan Canasta, the Polish genius, a great expert in memorized-deck work, used to miss a little bit on purpose in many of his divinations. He made it look unimportant and then divined the rest with total assurance. The effect produced was extraordinary.

B. MY VERSION—TRIPLE THREAT MEMORIZATION

To achieve an even greater effect, I devised the following procedure.
EFFECT

The magician, after genuinely shuffling the deck, learns the order of the cards and recites it. He then shuffles it a second time (again honestly), learns the new order and, once more, recites it. He does it all a third time. Finally, he proves that he remembers all three orders (several spectators have taken notes of the previous sequences of the cards). This superhuman effect (three different sequences of the same elements) borders on real magic.

METHOD

As we'll see in "The Eight Mnemonics" (p. 151), if we take a deck in mnemonic order and do five out-faros, each card in the resulting order will correspond to a mnemonic number that is obtained by adding eight to the mnemonic number of the previous card. For example, the 4♥ (5) is followed by the Q♣ (5 + 8 = 13). The next card will then be the twenty-first in the stack, followed by the twenty-ninth and so on. Thus, in pretending to learn that order, you can easily recite it.

It also happens that if we do two further out-faros, the difference between two consecutive cards will be an increment of two in the mnemonic order.

And with one more out-faro, the cards are brought back to their initial mnemonic order, from 1 to 52.

The same sequences can also be accomplished through antifaros (eight by eight, two by two, and the initial mnemonic order), allowing us to perform the effect described.

The problem lies in the required number of faros or antifaros, and also in the fact that, having to recite fifty-two cards each time, the effect becomes lengthy and too complicated. I have, therefore, devised a much faster method that loses nothing of the perfume of impossibility.

The idea is to use only thirty-one cards (the first thirty-one of the stack). This reduces the required number of faros or antifaros almost to half. Furthermore, the lower number of cards involved greatly facilitates the execution of the shuffles. Actually, due to the presentation, the antifaros are perceived as nothing but simple and natural deals.

Since only a thirty-one-card stack is used, I have chosen to leave the detailed explanation of the routine for the second volume, which is devoted entirely to tricks using a half-stack. I refer you to Chapter Nine, No. 2, p. 201.

THREE CROWN JEWELS

1. PREDICTION

EFFECT

The magician takes out a red-backed card and, without showing its face, puts it on the table. Meanwhile, he holds a blue-backed deck. He adjusts the position of the red-backed card, using one of the blue-backed cards to push it and move it around "in order not to touch it." A spectator names a card. The magician turns over the red-backed card, without touching it with his hands, to reveal it as the card named.

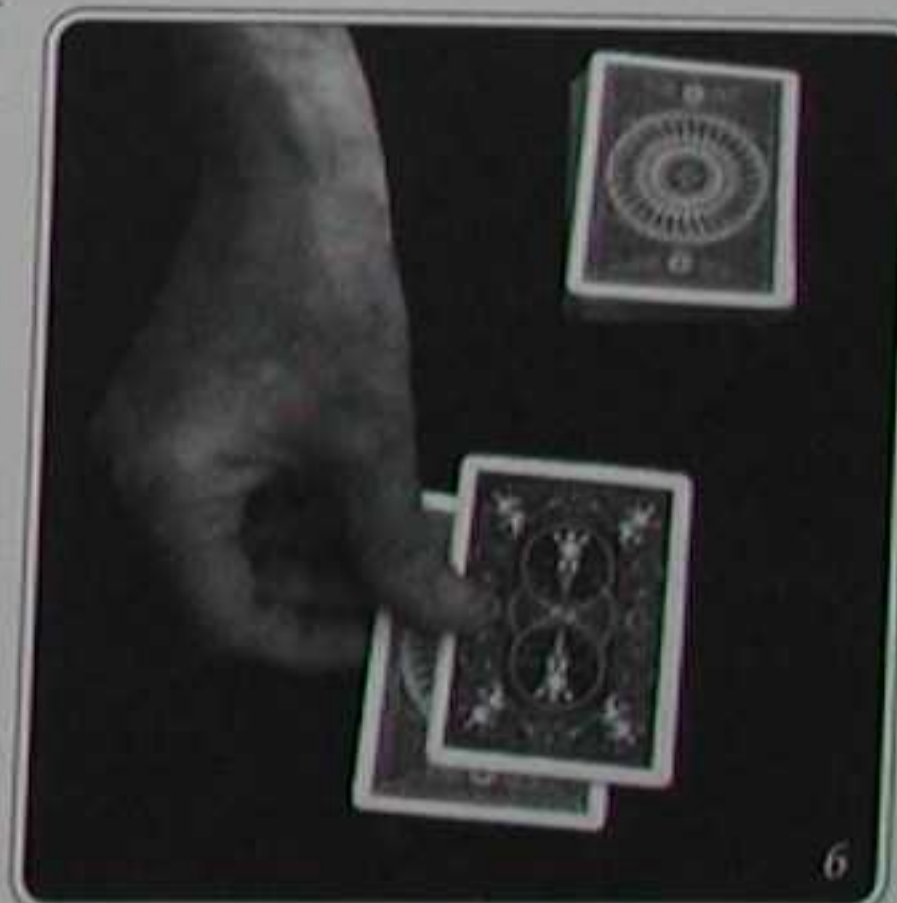
METHODS

A. THE HOFZINSER METHOD

Johann Nepomuk Hofzinsler, the genius from Vienna, is thought to have originated the double-back card in the mid-1800s, for this prediction effect.* Paul Curry, Charlie Miller and others have used that idea, but with a red-blue double-backer, as follows.

The card you put on the table is a red-blue double-backer, red side up. Use the top card of the blue-backed deck to push the tabled card forward and then put the blue-backed card back onto the deck. Have a card named. Let's say they name the 3♦. "Yes! Wonderful!" you say in excitement. Meanwhile, find the card in the deck and pass it to the top.

Table the deck and bring your right hand next to the tabled card, as if to turn it over. Then, saying that you don't want to touch the card, stop your action and instead take the top card of the deck (the named one) and use it to scoop up the double-back card, as shown in Fig. 6. Turn the hand palm down, turning the two cards over together. A blue back and the face of the 3♦ are seen. It looks as if the red back belongs to the 3♦.†



* See the wonderful *Hofzinsler Kartenkünste* by Ottokar Fisher—translated by S. H. Sharpe into English as *J. N. Hofzinsler's Card Conjuring*—1910, p. 85. For me, it is one of the most important works on card magic of all time.

† This is Hofzinsler's turnover, which he used with both double-face cards and double-back cards, but with backs of matching color. This sleight was later used extensively by Bert Allerton.

In a continuing action, let the 3♦ fall face up to the table. Keep the double-backer pinched between the tips of your thumb and fingers, and deposit it on top of the deck (Fig. 7).

After a pause, take the deck into the left hand and put the 3♦ face up on top. Do a double turnover, exposing a red back, and then take the top card and put it into your pocket without exposing its face (in reality a blue back).

NOTE

You could also repeat the scoop-and-turn action with the top card (the double-backer) to turn the 3♦ face down while it's still on the table, and then carry it to the top of the deck, leaving it there, blue back up, while you drop the double-backer—red back showing and presumed to be the 3♦—into your pocket.

B. WITH A REGULAR DECK AND TWO JOKERS

I came up with this version, which sometimes can be useful in certain cases.

Set a blue-backed Joker (which matches the deck) face down on the table. An identical Joker, also blue-backed, lies face up on top of the deck.

When a spectator names a card, you secretly locate it and execute a cover pass to bring it to second position from the top, under the face-up Joker (Fig. 8). Turn the Joker face down and take the second card into the right hand, as if second dealing—actually “second taking”.

Without pausing, use the right-hand card as a scoop and perform a Mexican turnover,* but turn both cards face up at the same time. Fig. 9 shows the action just before its completion. The benefits of this method are that you now hold a Joker in your hand, the named card is face up on the table and both cards have a face and a back.

* See my book *Sonata* or Roberto Giobbi's *Card College*, Volume 4 (2000), p. 824.



To outwardly motivate your turning the Joker face up at the outset, you could say, “Name any card in the deck—except the Joker, of course.” You may also use any pair of duplicates, rather than the Jokers.

C. WITH A REGULAR DECK, WITHOUT JOKERS

For impromptu situations, I came up with this variation.

You have the A♥ second from the top, under the 4♣. “Everybody names the Ace of Hearts, so we’ll set it aside.” Use a double turnover to show the A♥. Turn the double face down and set the top card onto the table (the 4♣, but believed to be the A♥). “I will now make a prediction. We’ll force this card over here...” Make a false cut, take the A♥ from the top of the deck without showing its face and table it face down, away from everything else.

“So, would you please name any card except the Ace of Hearts?” Take the supposed A♥ (actually the 4♣) and put it on top of the deck. Everybody’s attention is now on the prediction card on the table. The spectator names, say, the 2♠, and you pass that card to the top.

Take the top card (the 2♠, believed to be the A♥), and using it as a scoop, perform the Mexican turnover, turning both cards face up. Two faces now show: the A♥ in your hand, and the 2♠ on the table.

D. WITH A STRANGER CARD

I came up with this idea for those cases in which you have a stranger card available; that is, a card from another deck with any back design, whose face matches those in your deck, and which is in a similar state of wear.

The stranger card is secretly added to the bottom of the deck. Its duplicate in the deck lies on the table, face down.

Someone names a card. If they name the one on the table, the trick is over. If they don’t, cut under the card named and use a buckle to keep the stranger card on the bottom. This brings the card named to second position from the bottom. Show the bottom card and perform a glide to extract the named card face down. Conclude by doing a Mexican turnover, turning both cards face up.

NOTE

All these handlings improve if the corner of the prediction card is bent and the Peruvian change* is performed in place of the Mexican turnover.

* See my book *Sonata*.



E. A STAGE VERSION: "THE JOKER"

Since I devised this version, it has been one of the tricks I perform most often on stage. It's a crowd pleaser.

EFFECT AND PROCEDURE

A Joker is handed to someone. He holds it against his chest, its back to the audience, without seeing or showing its face. Another person names any card (the 9♠, for example). You secretly riffle to the card named (Fig. 10) and pass it to the top.



Take the Joker from the first spectator, look at it and exclaim excitedly, "Wonderful! You could have named the Two of Clubs or the Five of Diamonds, but you named the Nine of Spades and nothing other than the Nine of Spades. And this is exactly..." Turn the face of the card to the audience. "...the Joker, which is wild."

The audience laughs and relaxes. Taking advantage of the moment, perform a top change and hand the selected card, supposedly the Joker, back to the spectator, without letting its face be seen. After a pause, ask the spectator, "Are you sure you liked that one? The Joker was just for fun. If I take it and blow on it, it is now—the Nine of Spades." Suiting actions to words, take the card and show it to the spectators, who will now think the trick is over. Making use of the period of relaxation that naturally results from that belief, you once again perform a top change to switch the card for the Joker. Give the Joker to the spectator without letting its face be seen and conclude by saying, "But the Nine of Spades was just an illusion and, like any illusion, it doesn't last long. If we wait a few seconds..." Take the card from the spectator. "...the card is the one it always was and will always be..." Turn its face toward the audience. "...the Joker." Give the Joker to the spectator. Climax.

2. ALL OF A KIND

This is my version of this classic,* which acquires, I think, a new and different dimension.

EFFECT

The magician explains that someone in the audience will select a card with absolute freedom and will put it aside without showing its face. The

* "Magician Makes Good" is the most common title for this effect, of which Vernon's "Matching the Cards", from *Inner Secrets of Card Magic* (1959), p. 22, has become the standard version. The earliest description of the effect is probably "Correcting a Mistake", from Hatton and Plate's *Magicians' Tricks: How They are Done* (1910), p. 93.

magician will then find the three cards in the deck with matching values. He crashes headlong into the challenge, turning over three cards, one at a time, and leaving them face up in the deck. These cards, though, turn out to be of different values; for example, a Five, a Ten and an Ace. The spectator's card is revealed to be a Six. *Not even one* of the magician's reversed cards is a match—a total disaster. However, he makes a magical gesture, spreads the deck, and the face-up cards are seen to have turned into the other three Sixes.

METHOD

The strength of this version lies in the fact that the choice of cards is genuinely free. This is stressed when the card is selected by fanning the deck openly and telling the spectator to choose carefully from the fifty-two cards.

The emotion and impact of the effect rest entirely on your progressive failures, culminating with the disastrous event of the selection not matching any of the three cards you have reversed in the fanned deck. There seems no way out for you. Even knowledgeable magicians will think, "No, not this time." And I can assure you they always utter an "Oh!" when the reversed cards are later shown to match the value of the selection.*

Let's now proceed, step by step:

Explain clearly to your audience the effect you wish to achieve. Fan the deck face down and have a card selected, stressing the freedom of the choice. Tell the spectator to put the selected card into a pocket or somewhere out of sight without looking at its face.

You have obtained a left little-finger break at the point where the card was extracted. Relax your left hand while holding the deck, and drop your arm.

Gesture with your right hand while the left hand holds the deck in the "shadow zone". Your gesture brings the right hand near the selected card, under the pretense of sensing its value, as you say, "Yes! I've got it."

Cut several small packets from the bottom of the deck to the top until you reach the break. Do an all-around square-up to glimpse the bottom card.† Let's say the card you sight is the 4♥. This tells you the card drawn is the 6♦. Find the nearest Six (the 6♠, which now lies ninth from the top). You can easily find it by spreading the cards between your hands.

Turn the next card (the 5♠) face up and say, "A Five. I'll find the other two Fives." Leave the 5♠ face up in its place in the fan.

Openly running cards from one hand to the other, count the cards secretly to find another Six (the 6♥ is only seven cards below the 5♠). Turn over the card that follows the 6♥ (the 10♣). You appear to have missed

* The list of great magicians who belong to the "Oh!" club would be very long but, among them, I would mention David Williamson and Paul Harris, since they also belong to the club of geniuses for whom I have the greatest admiration.

† See Appendix VI, p. 327, for different glimpses.

(it should have been another Five). Hesitate and say, "No, no... Ah, I know! I made a mistake. It's not a Five. It was a Ten. Forget the Five." Fan the deck and let the face-up 5♠ be seen, leaving it where it is. Turn the 10♠ face up and leave it reversed in its place, too. "I'll find another Ten."

In reality your search is for another Six—the 6♣, now eighth from the bottom. Turn the next card (the A♥) face up (another miss). "Damn! Wait, let me... I don't know.... Sorry, I'll start all over. It should be an Ace, but..." Leave the A♥ face up in its place. Spread the deck (Fig. 11) and, while you turn the A♥ face down, perform Larry Jennings's Larreverse (see Note III at the end of this trick), secretly turning face up the card directly above the A♥ (Fig. 12). Make sure you direct attention to the selected card that the spectator still has concealed. You look in that direction as you say, "It should be an Ace..." Continue, "Let's see. Take out the card. It could be an Ace, or a Ten—or maybe a Five."

The spectator takes out the card and turns it over—it is a Six! A total failure! Meanwhile, you have been doing two more Larreverses, turning the 10♠ and the 5♠ face down, which brings the three Sixes secretly face up, concealed in the fan. Close the fan tighter to assure the face-up cards are well concealed.

On noticing the selected card is a Six (the 6♦), feign disappointment without overacting. All you need to do is think, "What a disaster!" in your silent script to have your face and body believably express what's needed.

Close the fan completely, take the 6♦ and say, hesitatingly, "Wait. A magician should never forget he's got powers, so..." Make a gentle magical gesture and fan the cards widely, triumphantly revealing the other three Sixes, face up (Fig. 13). Grand climax.



NOTE I

Stressing the freedom of choice permitted at the beginning, keeping attention focused on the deck (except for a brief moment at the end), the wide fan in your hands (or a ribbon spread, if a table is available) to display the three Sixes clearly at the end, and no overacting—these are all, in my opinion, essential elements.

NOTE II

Another advantage of this method is that it can be done standing and without a table.

I want to take this opportunity to express my belief that one of the most beautiful tasks for a cardman is to search for new versions (the best possible) for the classics of card magic.

NOTE III

The Larreverse is a marvelous sleight by the great Larry Jennings. You begin with a card face up in a face-down spread and, as you openly turn this card face down, you secretly reverse the card directly above it. Here are the actions.

Spread the face-down deck in your hands until you reach the face-up card. Take that card onto the left end of the right hand's portion of the spread and turn that hand inward to turn the card face down onto the left hand's portion. At the same time, the right middle finger pulls this card into near alignment with the one directly above it. The other right fingers, under the spread, act as a stop to align those two cards. Throughout this your left hand holds the unspread portion of the deck (Fig. 12). Leave the two cards together on top of the left hand's packet. The left thumb holds these two cards on the deck, keeping them aligned. The right hand turns palm up again and places its cards, now face down, over the left hand's cards.

The action should appear to be second nature and uninteresting, and it should take no more than a couple of seconds.

3. MNEMONICOSIS (TAMARIZ ON IDEAS BY MARLO AND VERNON)

Of all the effects in this book, this is the one that has caused the strongest impression on spectators, whether laymen or magicians, during the twenty-two years or more that I have been performing it. It was the one Dai Vernon liked best when he saw me do it, night after night, in 1982.



Curiously, it is based on ideas by Vernon himself, as well as on an Ed Marlo trick, routinized and studied in depth by Little Tamariz.*

EFFECT

A spectator thinks of a card. Without asking any questions, you say, "I've got it!" You put the deck onto the table and don't touch it again. The card is located through a method in which the spectator does everything. A miracle.

METHODS AND PRESENTATIONS

A. MNEMONICOSIS

This is the presentation I devised for the public. Ask someone to think of a card and concentrate on it. Feign trying to capture something, but the thought doesn't come to you. Ask them to think more intently. You still don't get it. You're about to give up when, suddenly, your attitude changes. "Ah! Yes—I've got it now." The truth is, you don't know a thing yet, but after feigning you do, you look at the cards, cut them and leave them (stacked) on the table. "I won't be touching the deck. The card is already in place and I'm positive I haven't missed." The spectator names the card and you express your excitement: "Yes! Exactly!" The spectators are astonished. This is when you actually learn the identity of the thought-of card. Ask the spectator to cut the deck, controlling his actions with phrases such as, "Cut a small packet. Not too large," "Cut the cards deep. Well more than half," or "Cut off about half the deck." This depends on the position of the named card in the stack. Tell him to set the cut-off packet face up on the table. This enables you to look at the card the spectator cut to and quickly devise a way to arrive at the selection. You may spell the name of the card, or the spectator's name, or your own. You might also use the value of the card in view (the one he cut to). He might even have cut directly to his card! There are multiple combinations. I'll tell you the ones I use most often.[†]

If he cuts exactly to the desired card (and this happens fairly often, since you cue him to the approximate size of the cut needed), I don't do anything. It's all done. Keep in mind there are two possibilities—the card above the cut and the card below it.

If the card ends up in second position in either of the two packets, I ask for "a small, a very tiny number." Two is usually named; and if it isn't, I tell the spectator to take the number of cards called for from the appropriate portion, and with these I do an equivoque force.

If the card is third in either packet, I ask for a number between one and four.

If it's fourth, I have them spell my name (JUAN).

* See "Finger Miracle" in Marlo's *Faro Notes* (1958), p. 33.

† This idea was inspired by "The Trick That Cannot be Explained" from Lewis Carroll's *Dai Vernon's More Inner Secrets of Card Magic* (1960), p. 76.

If it's fifth, they spell my name and I have them look at the next card, which is the selection.

If it's sixth, I often use the spectator's name, which I learn at the beginning of the trick. Or I have spotted a spectator whose name spells with five or six letters (María, Jesús, Carmen, Marisa, Elena, Alicia, Mónica, etc.).

If the card is in the seventh position, I ask for a number from five to ten. As you know, seven is usually picked. If six is named, it's the next card. For eight I have the cards counted by dealing pairs of cards, and for nine to deal three by three.*

Generally, the position of the card after the cut is rarely beyond six in one packet or the other, giving you a margin of twelve cards (six and six). If I see the spectator is cutting too far off the mark, I tell him, "No, some more. That's too small a packet," or "Not so many, come on. Fewer will do."

Occasionally they will name one of the first seven or the last seven cards in the stack (4♠ to A♠ or Q♦ to 9♦) and I arrive at the card as explained, doing away with the cut. The Q♥ is often named, and I spell to it using my full name (JUAN TAMARIZ).

What is important here is to give the impression that the card suddenly came to your mind; that you are excited when you hear the name of the card, because it's the same one in your thoughts; and that it is the spectator himself who locates the card, which you have put in just the right place for the cut, spell, etc.

I insist, this is not one more trick. It has the appearance of a miracle.

In Marlo's version, three faros are used, and the magician must handle the deck to find the card. Nevertheless, his trick was the inspiration for "Mnemonicosis".

I will now describe my version of this effect designed for magicians; and then another that is done over the telephone.

B. CARD CONTROL

This is how I openly refer to this version when performing for magicians, using that English term, no matter what language they speak. This misleads knowledgeable magicians into believing it's based on a peek or a glimpse, followed by a control under impossible conditions, and all done three times. It actually isn't any of these three things.

I start by explaining that I'm about to show several variations of a card control. I hold the deck vertically, its face toward the audience, holding it by the lower left corner, between the left thumb (behind) and first two fingers (in front), in readiness for a peek. With my right forefinger I riffle the upper right corner as I have someone call stop. He remembers the card

* This force procedure appeared under the title "A Curious Count" in *Pallbearers Review*, Vol. 3, No. 12, October 1968, p. 210. While contributed by Fred G. Taylor, he did not claim its invention. He was shown it at a European magic convention. The actual inventor remains unknown.

stopped at. I square up the deck and let someone else square it as well. Magicians begin to wonder, "Did he force it? Is it estimation?" I say, "I don't know your card. I really don't." I take the deck, square it up, cut it and surreptitiously look at it while I turn it, saying, "Now I know it!" Though I haven't named or guessed the card, magicians believe I do know it.

Without further ado, I have another card peeked at while saying, "Two fingers are too many. One finger in front and the thumb behind is more than enough." This time I don't riffle the corner with my right forefinger. "You might think I have little mirrors in my fingertips or little animals under my fingernail that could tell me what the card is." Tell the spectator to run his own finger along the corner of the deck and to stop, peek at the card he's stopped at, square up the deck and cut—all while your back is turned. The presentation is the same as above: "I don't know..." Take the deck, but this time don't cut it; only give it a surreptitious glance and say, "Now I know it! Well, I'm not really sure—I'm only sure of the first card. With this one I have mixed feelings."

"But let's make it even clearer. Not with three fingers, not with two, and not even with one—how silly; the deck would fall—but nevertheless, with no fingers. You hold the cards." I hand the deck to a spectator. "And you run your finger through them and stop wherever you want. Look at the card, remember it, square them up and cut the deck. I will turn around and close my eyes, like this." I cover my eyes with both forefingers, pressing on my eyelids. When the actions have been completed I turn to face them again and retrieve the deck. I hesitate a bit and look at the cards surreptitiously. I fan the deck, faces toward the audience, stressing that all the cards are different—all fifty-two cards are present and there are no duplicates. I do a false shuffle and suddenly say, "Yes! I've got it! And this time I'm positive. I'm not sure about your card." Point to the second spectator. "But this one I'm sure of."

Now proceed with the divination. Pretend to put one card into place, actually cutting the 9♦ to the bottom to set the deck in mnemonic order, and then table it. Ask for the name of the card or, rather, tell them to "name it so everyone can follow the trick better." Now find the first card by the method explained in "Mnemoniosis". Being a magician, his cut will be more accurate when you tell him to cut, say, a packet of fifteen to twenty cards, or two-thirds of the deck, or whatever. The presentation is the same: When you hear the name of the card you say, "Yes! That's it! Exactly!" your voice full of joy and assurance. Then proceed with the revelation.

When the first selection has been produced, pick up the deck and pretend to search for the second chosen card as you restore the pack to mnemonic order. Set it back on the table and divine the second selection. During the process, appear restless and expectant—you have said you aren't sure about this one. Then, on hearing the name of the card, you appear joyful and relieved.

For the third card, you use the same method again, though you say, "I'll do it differently this time," since chances are you've spelled to one of the cards and maybe another turned up at the cut and so on.

Presented in this way, the trick takes about fifteen minutes to perform. My presentations tend to be a bit on the long side but, believe me, the tremendous impact achieved is hard to describe.

NOTE I

I have occasionally used an unstacked deck during the peeks and alleged controls, and then switched it for a stacked one. Taking the deck behind your back to find the first card "by sense of touch" affords a perfect opportunity for the switch. This way the spectators may be allowed to shuffle during the proceedings.

NOTE II

If a magician in the group has a deck that matches your stacked deck, what are you waiting for? Borrow it from him and find the cards after switching the goods.

And now, another presentation for the same trick.

C. MNEMONIOSIS OVER THE PHONE

If you want to leave your spectators bamboozled, here is my presentation of "Mnemoniosis", using a cell phone (Fig. 14).*

Ask someone to phone a relative or a friend and to ask him merely to think of a card, without naming it. You pretend to concentrate—and suddenly say, "Yes! I've got it!" You spread the cards as if looking for something, as a guise to cut the 4♣ to the top. Table the deck in mnemonic order and move away. Instruct the spectator to ask his friend over the phone for the name of the card he thought of. The spectator on stage repeats the name aloud. Continue as explained above—the effect will be ten times stronger.



Sometimes I will continue as follows: I carry an Ultra-mental Deck in my back pocket. I take the stacked deck behind my back, supposedly to reverse a card there, but I actually switch the stacked deck for the gimmicked one. I next pick up the card case and take it also behind my back, where I then put the Ultra-mental Deck into it. I bring the cased deck forward and have the spectator on the phone guess the card I reversed. I take the deck out of the case and reveal that the card he named is the one I reversed, creating a tremendous finish.

* That's me talking on the phone, because nobody more elegant was around.

EIGHT MORE JEWELS

1. FLYING THROUGH THIN AIR

This idea occurred to me when I began my studies of the mnemonic deck in the late 1970s.

EFFECT

The four cards bearing the value named by a spectator instantly vanish from the pack and later reappear in different parts of the deck.

METHOD

A spectator names any number, from one to thirteen. Let's say the number named is six.

Begin to deal cards from the face-down deck, one by one, into a face-up pile on the table. Do this by using your left thumb to push over the top card and, with your right fingers, turn it over bookwise on the deck. You then take that card into end grip (middle and ring fingers at the outer end, thumb at the inner) and drop it onto the table. This procedure conditions the audience to seeing this handling, which will in a short while become necessary.

Continue dealing in this way until you reach a card preceding a Six (the 4♥, when the deck is in starting Mnemonica order). Turn that card over and leave it briefly on top of the deck, as you have done with the others. This time, however, as you turn the card, obtain a break under the next card (Fig. 15), which is the 6♦. You now take two cards as one—the face-up 4♥ and the face-down 6♦—and lay them together onto the tabled pile (Fig. 16). To do this you take these two cards in alignment, into end grip. You can also, if you prefer, use your left thumb to push the two cards together to the right, and grip them in the right hand by their outer right corner (thumb above, middle and ring fingers below). A break under both cards facilitates the double push-off.*



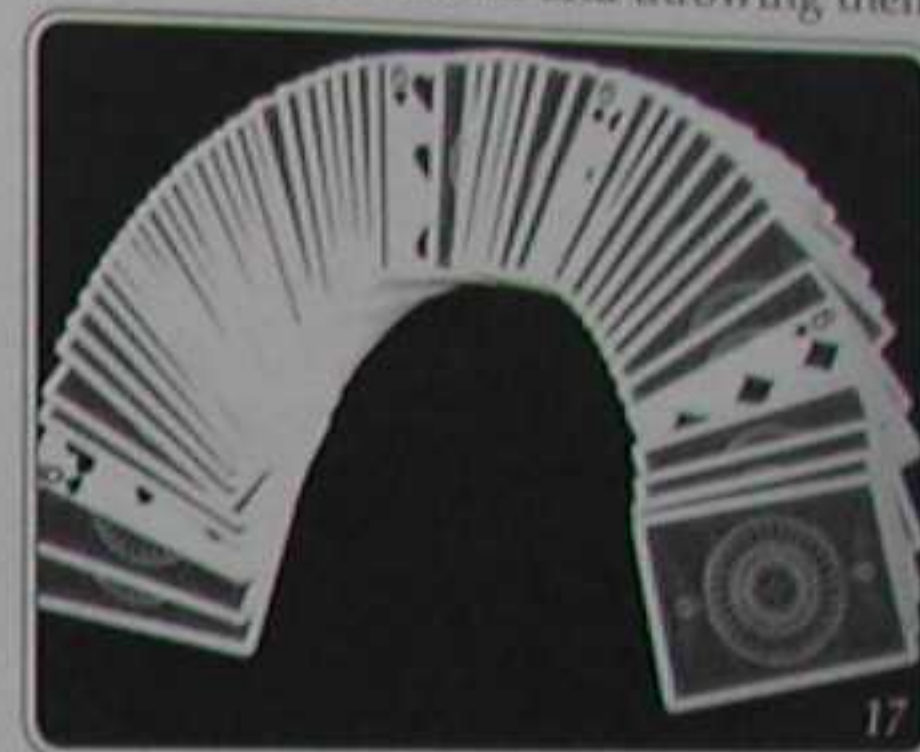
* See the double push-off technique in Hugard and Braue's *Expert Card Technique*, p. 5.

Continue dealing through the deck this way. No Sixes are seen, as every time you reach a card preceding a Six, you remove a double card as explained. First climax.

Carefully gather the tabled pile and say, "But I can make them return to the deck."

Mime the action of grabbing the cards from the air and throwing them toward the deck.

"Oh! I'm sorry. I made them disappear face down and brought them back face down as well. So they are now reversed." Turn the deck face down and ribbon spread it to reveal the four reversed Sixes, scattered throughout the spread (Fig. 17). Final climax.



REASSEMBLING THE STACK

Turn the Sixes face down, inserting each under the card directly below it. Do this after the effect in an off-hand manner, while the spectators relax.

NOTE I

At the beginning you should cut the deck so that there are no Sixes (in our example) among the last fifteen cards or more. If you cut, say, the J♠ to the bottom before you start, once you've passed the last Six (concealed under the previous card) there will be twenty-two cards left, which you may turn over together and spread quickly over the tabled pile. You can even hand them to a spectator to run through, thus gaining time and making the effect cleaner.

NOTE II

If using the first method described to conceal the cards of the named value, it is important, from time to time, when you honestly deal a single card, to casually let its back be seen. Other times you can snap the single card from end grip and drop it from a height to the pile on the table. This convinces the spectators that you are dealing single cards with nothing hidden behind them.

NOTE III

Another ruse is to look at the audience and make a remark when dealing the doubles. Though dealing single cards all the way might seem slow and boring, keep in mind that this only applies to thirty to thirty-five cards. The last ones are shown very quickly. Also helpful is the fact that there is built-in drama in showing card after card while the Sixes fail to appear. Every time you turn a card it becomes more and more intriguing, and gradually the spectators begin to believe in the effect you've promised.

2. CARDS TO POCKET

This effect makes a good impression. A spectator names a number from one to thirteen (corresponding to Ace through King). The magician makes the four cards of that value vanish from the deck and travel to his pocket. The four cards are actually missing from the deck. In other words, no duplicates are used.

The first method relies on glimpses and slip cuts. Once a number is named (seven, for example), you secretly find a Seven by estimation and cut it to the top, keeping a little-finger break between the 4♣ and the 9♦. Perform a slip cut by using your left fingers to pull the lower portion to the left, while your left thumb slides the top card onto that portion (Fig. 18).*



The right hand places its packet under the left hand's portion. The Seven is now on top, followed by the rest of the deck in mnemonic order, from 4♣ to 9♦. Try it out with cards in hand.

Proceed likewise with the other three Sevens. Palm the four Sevens off the deck and produce them from your pocket (Fig. 19).

It is very important to distract the spectator with remarks and questions that make him think while you carry out your locations, glimpses and cuts. When the spectator names the number, ask him, "Is that your favorite or just a random number?" Here you do the glimpse and the first cut. Then, as he replies, do the slip cut, as if toying with the deck. Immediately say, "You know there are four suits: spades, hearts, clubs and diamonds, right?" Find the second Seven, the 7♠. "Would you be capable of imagining one of the four Sevens? The Seven of Diamonds, for example? And the Seven of Hearts? Then the two black ones? We didn't talk about this earlier or anything, right? What's your favorite suit? Why?" During all this byplay, find the remaining two Sevens and palm off all four. Then bring them from your pocket, one by one, leaving until last the one of the suit selected (easy, since you know the suit order).

Another approach is to take out the card of the named suit first and, after a pause, say, "But what would have happened if you had named another suit?" Then bring out the other three Sevens.

* I later found other more pleasing methods that I will describe at the end of this trick.

The fact that, after each slip cut, the stack remains intact, from 4♣ to 9♦, aids considerably in finding the other Sevens. It's advisable to change the glimpsing technique at least once to avoid repeating the required actions too many times. When two or three of the cards are fairly close to each other, as is the case with the Sevens (7♠, 7♥, 7♦), you could hold a break after the slip cut at the position the 7♠ occupied. This way you won't need a glimpse to find the 7♥. All you have to do is riffle four cards down from the break (37 to 41). The same applies for the 7♣ (six cards down from the 7♥).

NOTE I

Needless to say, the ending may be altered to suit your skills. The Sevens could be produced from different pockets (using the wonderful method of Dai Vernon's "Travelers" or any other you might know).† They could also be produced from the zippered compartment of a wallet, from inside an envelope à la LePaul, etc.

NOTE II

It is essential, once the Sevens have appeared, to hand out the deck cleanly, or to spread it face up on the table, so that it can be seen that there are no other Sevens. Stress the point, if you think you need to, as a casual comment in a low voice: "And, of course, no Sevens over here." The danger of redundancy or of stressing something evident is balanced here by what you gain in clarity and magical strength, blocking the path to a false solution that might otherwise weaken the effect in the spectators' minds.

NOTE III

If they call for Jacks, Queens, Kings or Aces, you can resort to the formulas given for dealing four of a kind of the selected value to yourself, but without showing them.‡ Instead, you gather everything, palm off those four cards, and produce them from your pocket. In any case, you will have to find a good reason for the deal.

OTHER METHODS

A. WITH RAY GRISMER'S SHUFFLE

I have recently found other systems to find the four cards. One relies on counts and on Hofzinger's spread cull (see Appendix VI, p. 356). In another, I resort to Ray Grismer's marvelous "method for culling cards during an overhand shuffle".§ The idea consists of running cards, one at a time and face down, simulating an overhand shuffle. When you reach the first card of the value desired, run it into the left hand as you steal the packet already shuffled, taking it with the right fingers behind the deck and slightly separated from it. The card found is now the only one in the

* See Dai Vernon's "The Travelers" in *Stars of Magic* (1950), p. 97.

† See the formulas on p. 52, and in Appendix III, p. 311.

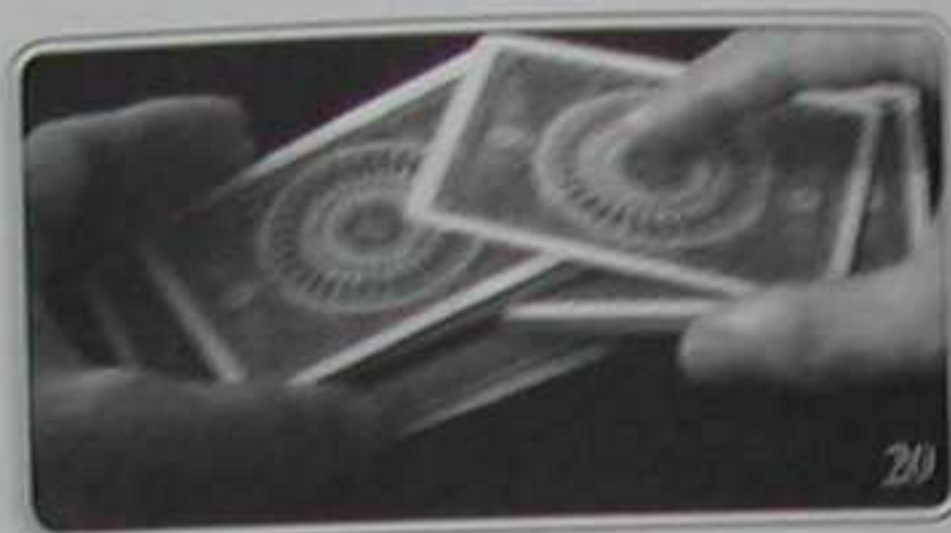
‡ See Persi Diaconis's introduction in Dai Vernon's *Revelations* (1984), p. ix.

left hand and, as you run the next card, you drop the stolen packet on top of the single card, which thus becomes the bottom card of the left hand's packet. Continue in this way until you have gathered the four cards of packet. The stack is reset easily by running singly all the cards whose order has been reversed.

B. WITH THE ZARROW SHUFFLE

If you're seated at a table and have experience with riffle culling and false shuffling, I recommend this method, which I came up with for culling the four Sevens (or four cards of any value).

With the deck on the table, in riffle-shuffle position, find the 7♦ by riffling upward with your left thumb, and extract a packet of about twenty cards whose top card is the 7♦. Try to disguise the fact that this packet doesn't come from the top. With the left thumb, hold a break at the gap left by the extraction of the packet. Perform a Zarrow shuffle, inserting the right hand's packet into the left thumb's break, except for the top card of the right packet, which you release on top of the deck (Fig. 20).^{*} The 7♦ is now on top and the deck is still in order. Follow the same procedure for the other three Sevens. The only problem with this method occurs when one of the cards wanted is among the eight or ten bottom cards, because this makes the packet to be extracted too small. In such a case I suggest you use the following tabled version of the slip-cut method.



With your right hand, draw a small packet from the bottom, the top card of which is the one you want to bring to the top. In our case this would be the bottom twelve cards, with the 7♥ on top. Bring this packet to the top, catching a left-thumb break under it. With your right hand, extract all the cards below the break and use the tip of the right forefinger to slide the top card (the 7♥) onto the lower packet. All the cards on the right are placed over those on the left, leaving the 7♥ on top and the rest of the deck in order.

3. SHA-LA-LA-LA-LA (A MULTIPLE MUSICAL LOCATION)

EFFECT

Someone names a card and you name another. Both cards appear as you deal while spelling a phrase or reciting a poem. The named cards are separated as the deck is gathered and honestly shuffled. You sing a tune and, on dealing cards in rhythm, both cards again appear at the end.

^{*}The marvelous variant of the Zarrow shuffle, by Herb Zarrow himself, is described by Frank Garcia in *Million Dollar Card Secrets* (1972), p. 109, without credit to its creator.

Another spectator names a third card and yet another calls for a fourth. The deck is honestly shuffled and, with a new tune, phrase or poem, the two newly named cards turn up.

After further honest shuffles, the spectators decide which tune they want to sing and what pair of cards they want to turn up.

Everyone sings in chorus and one of the cards turns up. Several couples from the audience dance a waltz and the other selected card appears by dealing to the beat. Thus ends a mysterious and amusing trick that combines suspense, laughter, astonishment, shared joy—and perhaps the beginning of a magical choir.

METHOD

Like most tricks in this book, I developed this one over a period of years. In "The Hypnotic Power of the Jokers", from my book *Sonata*, I mentioned the evolution of that trick. In that case, the description had been rewritten and told years later. This time I will leave you the pleasure (I hope) of following my notes just as I wrote them, and occasionally published them, at each period, until I reached the final version. Here it is, literally as it developed and was recorded.

"THE CARD APPEARS NOW" (JANUARY 27, THE MIDDLE OF THE SUMMER)

Or, better said, my first summer of 1983. I am in Vifa del Mar, Chile, Southern Hemisphere.

I have a couple of magic books with me: Jack Merlin's magnificent *...And a Pack of Cards*, which I have been reading for the past few months, and my inseparable *Expert Card Technique*, the most complete and wonderful book on cards, an inexhaustible source of sleights, moves and subtleties—a book one can never finish studying.

I re-read "The Chart of Seventeen" and think up an effect using the principle disclosed there. It's pretty easy if you can do a faro shuffle. If you can't do it, what are you waiting for?

Here is the trick.

Let's assume your deck is stacked in Super-Mnemonic order (that's "Tamariz's Mnemonica", as Alfonso Moliné and others have referred to it).

Look for the A♠, take it out of the deck and set it aside, saying, "This is my lucky card, the club." Find the 6♦ (Card 6), force it and have it noted and replaced in the same spot in the deck.

Do the same with the 6♥ (Card 23), forcing it and having it replaced in its designated spot. Give the deck a false shuffle (a modified Zarrow shuffle, for example). Find the 4♠ (40) and turn it face up in place. Fig. 21 (next page) shows the deck cut at the 4♠, which is face down. Explain that this card will help you find the two selected cards. Give the cards another false shuffle and have the deck cut. Complete the cut yourself.

Turn the deck face down and perform two straddle faros (twenty-five cards into twenty-six). Cut the face-up 4♠ to the top, turn it face down and set it aside on the table.

Begin turning up cards from the top, one at a time, dealing them to the table as you spell "THE CARD APPEARS NOW", one card for each letter and one row for each word. One of the selected cards, the 6♦, will turn up on the last letter (Fig. 22). Pick up the cards corresponding to the word "NOW" and drop them onto those used to spell "APPEARS". Lay the combined pile onto the cards used to spell "CARD" and, again, all of those onto the "THE" row to reassemble the cards in order. Lay this face-up pile onto the face-down 4♠.

With the cards remaining in your left hand, spell and deal "THE CARD APPEARS NOW" again, to arrive at the second selection, the 6♥. Pick up the dealt rows as before and drop them face up onto the pile formed during the preceding deal.

Turn the rest of the deck face up and lay it onto the pile on the table. Give the deck a complete cut, losing the face-down 4♠ in the deck. Give the cards a false shuffle in the hands.

Repeat the procedure of giving the deck two straddle faros followed by real cuts, finally cutting the 4♠ to the top, setting it aside face down and spelling as described. The 6♦ and 6♥ turn up again upon spelling the magical sentence "THE CARD APPEARS NOW". What's interesting, and almost incredible, is that, though all the cards change positions, the 6♦ and 6♥ will always be seventeen cards apart.

False shuffle and again repeat the straddle faros, cuts and spelling. This time you can do three straddle faros instead of two, if you wish. The same result is achieved: The order of the cards is different, but the selected cards turn up each time you spell the magical phrase.



You're done. To clean up, do one more straddle faro (or two more if you did only two faros in the preceding sequence). Find the 4♠ and turn it face down in place. Take the A♠ and insert it three cards under the 4♠ (the A♠ is Number 43 and the 4♠ is Number 40). After so many shuffles and the repeated effect, the stack is back in order.

If you don't make use of this, are you a magician?



That's the trick as it was published in the *Escuela Mágica de Madrid's* Circular in 1983.

I will now transcribe those notes that greatly enhance the effect, in the same order I've written them over the years.

NOTES (1991)

1. The 4♠ can be crimped instead of turned face up. The crimp is best installed in one of the non-index corners, so that it doesn't interfere with the faro shuffles. Simply cut to the crimp instead of looking for the face-up card.
2. You could easily, after three straddle faros, do an antifaro-3 (with eight packets) to restore the mnemonic order.*
3. It is important to have the deck cut by a spectator between shuffles. Then do a turnover pass to bring the 4♠ to the bottom.
4. You can also do antifaros, as if making a mess, to achieve the same result.
5. The trick would work equally well with other groups of cards that are seventeen cards apart, such as 5, 22 and 39. In that case, it should be pointed out that the A♥ (51) is taken out instead of the A♠ (43), with a similar explanation. This way, the mental calculations become simpler, since you don't need to remember that Card 43 is missing. Only be aware, if 51 arises, that it is now the 9♦ and not the A♥.
6. A very important point, I believe, is that the effect is stronger if the spectator is allowed to stop you whenever he wants during your series of shuffles. Then you do a pass and spell to the two selections, one after the other. If you keep track of the order or of the number of faros, you can bring the deck back to mnemonic order whenever you desire.
7. You could also have a spectator name a card, and then you name the card that is seventeen deeper in the stack. For example, they name the 5♦ (25) and you name the 4♦ (42). Secretly crimp the corner of the card seventeen down from the second named card or seventeen above the first. If the total is higher than 51, subtract 51 from it. Thus in the example given, $42 + 17 = 59$; $59 - 51 = 8$ (or, $25 - 17 = 8$), which is the 5♥. You have, in any case, taken out the A♥ (or the 9♦, if you prefer).

* See Appendix V, p. 321.

Note that, after every faro (cutting always at the crimp), the two cards change places, and their order of appearance in the spelling procedure is reversed; but it is hardly necessary to keep this in mind.

NOTES 1993 (JANUARY)

1. Here is a rule to determine where to cut when doing the straddle faros. For the first faro, look at the bottom card and cut to the card positioned twenty-six higher in the stack. For the second faro, add thirteen to the bottom card, look for that card near the center of the deck and cut under it. For the third faro, add thirty-two. Add sixteen for the fourth, eight for the fifth, four for the sixth, two for the seventh, and one for the eighth. So the sequence goes: 26-13-32-16-8-4-2-1. (Keep in mind that adding thirty-two is the same as subtracting nineteen in a fifty-one-card deck.)
2. Being aware of the above, you can quickly determine how many faros you've done without having to count them.
3. Combine this trick with "Controlled Pairs" [p. 64].
4. Trivial but useful: Instead of adding seventeen (the key number), you may add twenty and subtract three, which is easier to do mentally.
5. The trick may be done with two cards first (one named by the spectator and the other by yourself), and then repeated with two different cards (named by another spectator and yourself), this time spelling to the phrase: "WHERE IS IT? HERE IT IS." Then, after the faro shuffles, tell them to name the card couple they want to appear. Do it with that pair, using the corresponding key card for the cut. Finally, after more faros, the two couples are found, one after the other for a climax.

NOTES 1993 (MARCH)

1. The named cards may be changed at any time.
2. You can make up several seventeen-letter phrases and change the phrase every time.

NOTE 1993 (MAY)

It would be wonderful to present the trick singing tunes instead of spelling phrases. It turns out, as we know (and has already been applied to card appearances), that most strains in folk tunes have sixteen beats. This allows you to sing them or hum them while tapping the rhythm with your foot and dealing a card on each beat. After dealing the last (sixteenth) card, turn over the next one to reveal one of the selections.

NOTES 1993 (JUNE)

1. "Oh, Susana", the theme of Bizet's opera "Carmen", "O, sole mio" and so many other tunes are perfectly suited. Simply deal cards instead of tapping your foot. Waltzes are also good. Try them out.
2. You may force the second card instead of naming it yourself.

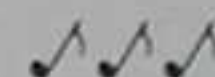
3. You could also combine some appearances with phrases and others with tunes.
4. A logical, spectacular and memorable climax for a good presentation of the routine would be a final choir. You can have them sing or hum a waltz while a couple from the audience dances to it.
5. The routine can be combined with "The Eight Mnemonics" [p. 151], "Prodigious Memory" [p. 168] and "Royal Location" [p. 142], as well as with the already mentioned "Controlled Pairs" [p. 64].
6. If you can't do a good faro, do it with antifaros and false shuffles.

NOTE 1997 (NOVEMBER)

At some point you can ask a spectator for a phrase and, through a pass or false dealing, arrange matters to spell to the selection with that phrase. Reassemble the stack and continue.

NOTE 1999

Many poems that have four verses of four beats each can be used for this trick.



And this is the trick I promised when I described the effect. Please read it again. I want you and your spectators to enjoy it. So be it.

4. MEMORIZED BRAINWAVES

This effect is similar (though not identical, unfortunately) to those two masterpieces, Paul Fox and Dai Vernon's "Brainwave" and Joe Berg's "Ultra-mental". My trick uses a regular deck in mnemonic order. I'll describe my method, and then Mago Antón's variation, followed by another of my own.

METHOD

Place a face-up red-backed A♥ second from the bottom of a face-down blue-backed deck, and put the deck into its case.

Have someone name a card. Let's say he names the 2♠.

Remove the deck face up from the case and cut approximately fifteen cards below the card called; in our case, $2♠ = 10 + 15 = 25$ (5♦).

Keeping the deck face up, begin to deal cards to the table into a face-down pile while you have everyone watch for the 2♠. When you reach the Q♥ (11), use a double push-off to deal two cards as one (Fig. 23) and turn them face down onto the tabled pile, thus concealing the 2♠.





Pause. Then spread the remaining cards face up in your hands to reveal a red-backed card (Fig. 24). Take it out without letting its face be seen and lay it onto the tabled pile, over the 2♠ (Fig. 25).

Ribbon spread the remaining cards face up on the table, as if looking for the 2♠ that you've yet to find. Set those cards aside. Take the pile that has the red-backed card on top and do a double turnover. The red-backed card appears to be the card named (the 2♠). Climax.

NOTE I

If, instead of a red-backed card, you use a red-blue double-backer, the turnover will be cleaner, leaving a single card face up at the end.

NOTE II

If they name a card from 35 to 45 in the stack, cut the 10♦ to the face. If they name 46, 47, 48, 49 or 50, take the top two cards as one (the 9♦ and the reversed red-backed card) and bury them, playfully, in the middle of the deck. Cut about fifteen cards to the top and continue as described. If they name the A♥, take out the deck, cut it and spread it face down to reveal a reversed card (the A♥). Turn that card over to show its red back (*Catacroak!*).

VARIATION I: WITH A WAXED CARD (ANTÓN LÓPEZ)

In this variation, suggested by the ingenious Antón, a bit of wax is spread on the face of the red-backed card. This card is placed on the face of the blue-backed deck. Let's look at the method.

A spectator names a card. The magician cuts that card to the top, but keeps the red-backed card on the bottom. This is done by buckling the bottom card with the left middle finger. The upper portion, consisting of all the cards above the named one, is then fed between the buckled card and the rest of the deck. This done, cut near the middle, complete the cut and squeeze the deck to assure that the red-backed card sticks to the card named.

Spread the cards between your hands to reveal the red back. Turn up the waxed double card to show the red-backed card is the very same card named. Climax.

VARIATION II: WITH AN UNGIMMICKED CARD

Here I use a regular red-backed card, with no further preparation. Put it on the bottom of the blue-backed deck. Let's look at the procedure.

A spectator names a card. Find the card by glimpsing or counting secretly and get a break under it.

Pushing with your left little and ring fingers, sidejog the card to the right at a bit of an angle. Then, with the left thumb and little finger, do the Tamariz perpendicular control (TPC) to send the card to the bottom (see Appendix VI, p. 359).

Have the deck cut. Then ribbon spread it to reveal a red-backed card in the middle. Cut at that card and do a double turnover to show the card named.

NOTE

Once you have the card named on the bottom, if you secretly reverse the bottom two cards and then cut the deck, the red-backed card will appear reversed, face down in the center, as you run through the face-up pack. Cut the red-backed card to the top and do a double turnover to reveal the named card.

Though the handling of the deck (through the TPC and turnover) is not quite as clean as in the first version, the fact that the card named is reversed and, above all, has a different back, strengthens the effect.*

5. COINCIDENCE WITH TWO DECKS AND THREE CARDS

Talking to the wonderful Mary Pura, with whom I shared so much magic, I came up with the following idea.

EFFECT

The spectators hand the magician three freely selected cards from a red-backed deck. The cards are inserted at different positions in a blue-backed deck, their identities remaining unknown to the magician.

He then takes three cards from the blue-backed deck at random and gives them to the spectators, who insert them into the red-backed deck. Upon spreading both decks, the spectators' three red-backed cards are seen to match the magician's three blue-backed ones.†

METHOD

A spectator shuffles the red deck. You false shuffle the blue deck, which is in mnemonic order.

While the spectators select three cards from the red deck, look at them and lay them face down on the table, you quietly find the A♦, K♦ and Q♦ (39, 26, 13) and procure a break under each.

* My admired friend, the mnemonic addict Michael Close, published his interesting and very different version of "The Invisible Deck" in his *Workers 5* (1996), p. 138. I recommend that book to you, as well as the other volumes of the series.

† See "Triple Coincidence" by John Scarne in *Stars of Magic* (1946), p. 15. It's marvelous.

Cutting at the breaks, divide your deck into four tabled piles. Put one of the red cards on top of the pile whose top card is the 4♠ (40), another onto the pile that has the 2♣ (27) on top, and the third one onto the pile whose top card is the 8♥ (14). The three red-backed cards are left outjogged for a third of their length on the packets, as shown in Fig. 26.



Drop the 4♠ pile onto the 8♥ pile and square the protruding card flush. Put this combined packet on top of the 2♣ pile and all of these onto the 4♠ pile, leaving two red-backed cards outjogged.

Do the TPC with those two cards together to bring them secretly to perpendicular position, but leaving them in place (see Appendix VI, p. 359).

Bend the two angled cards as shown in Fig. 27 to glimpse their indices.* To avoid forgetting the glimpsed cards, say, "I'm going to do this with three cards, but I could just as easily do it with fifty or with twenty-one," naming the mnemonic numbers of the two glimpsed cards.



Secretly square the two cards flush with the deck, reversing the TPC actions. In other words, use your left thumb to carry the inner left corners of both cards forward. The deck ends up perfectly squared.

Ask one of the assisting spectators to cut the red-backed deck into four piles, as you did earlier with your blue-backed deck. While everyone watches him do this, you spread your deck between your hands and get a break under the blue-backed 6♣ (50) and 3♠ (21): the cards that match the ones you glimpsed. The search is pretty easy, since you know the positions of those cards in the stack. Furthermore, the three red-backed cards lie at positions 13, 26 and 39, which facilitates rapid secret counts.

Open the deck at the two breaks and take out the two blue-backed cards (the 6♣ and 3♠) that were under those breaks. Set these two cards on top of two of the red-backed piles. You now must learn the identity of the third red-backed card (the one you didn't see during your TPC glimpse). This is quite easy, since the card has a red back and is thirteenth from the top.

* See Sonata and Note II at the end of this trick.

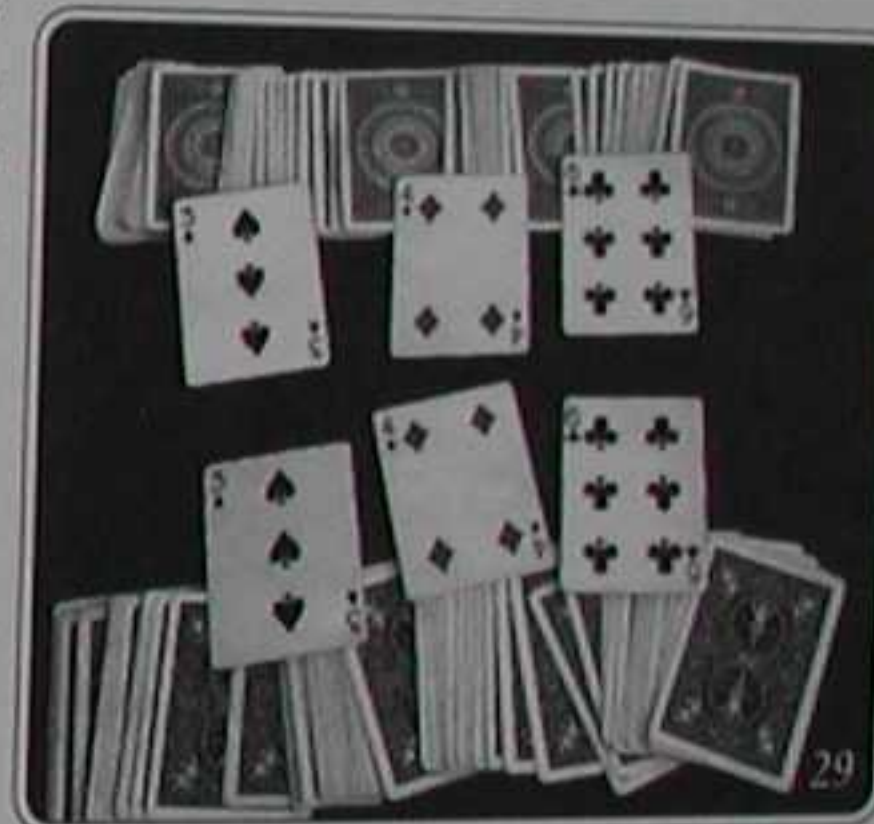
Obtain a break under it, turn the hand with the deck and glimpse the index corner at the step created by your little finger at the break (the 4♦ in Fig. 28). Find the matching blue-backed card and get a break above it. This glimpse is done as you gesture, instructing the spectator to put together the two piles on which you've set your two blue-backed cards. His doing so automatically gives you both time and misdirection for your search for the third blue-backed card.



Cut at the break, remove the card you've cut to (the 4♦), and lay it on top of the third pile of the red-backed deck.

Ask the spectator to finish reassembling the packets.

Finally, review what has been done: "I have given you three blue-backed cards at random and you have given me three red-backed cards. Let's see what has happened." Have two spectators spread the two decks themselves, take out the six odd-backed cards and turn them over to reveal three perfect matches (Fig. 29). Climax.



NOTE I

The search for the three blue-backed cards in the spread is very simple since, as I've mentioned, the three red-backed cards mark Positions 13, 26 and 39. All you have to do is eye-count the necessary cards to the right or left of one of the red-backed cards (or from the top or the bottom of the deck) and get your break. You'll never have to count more than seven cards.

NOTE II

For the glimpse, once you have the cards in perpendicular position, all you have to do is bend the protruding right portion of the two cards downward, under the cover of the right hand, and look at their indices from below and behind the deck. As you can see in Fig. 27, the indices are better seen if you push the outer right corners of the cards downward and toward you.

6. CONTROL IN CHAOS (ARONSON AND RIOBÓO)

This effect is truly impressive. I have seen Ramón Riobóo do it and leave dumbfounded such knowledgeable people as the much admired Johnny Thompson (The Great Tomsoni). Ramón's idea was arrived at independently from a similar (though not identical) one by the brilliantly creative Simon Aronson, who had published it in 1980 in a booklet titled *Shuffle-bored*. Ramón's handling and presentation, with the fantastic climaxes, are really extraordinary.

EFFECT

The spectators take a deck that has been genuinely shuffled by the magician. They divide it into several packets and shuffle it themselves. They then turn any two packets face up and shuffle them with two face-down packets. They continue dividing the deck into packets, turning over the ones they wish and shuffling them to leave the deck in the most chaotic condition imaginable. Yet the magician, who hasn't touched the deck since he first handed it to them, is able to ascertain how many cards are face up and face down, as well as their colors—and the number of face-up cards—and the identities of the cards of any suit named. Truly a miracle.

METHOD

The deck is in mnemonic order, from 1 to 52. Run about fifteen cards from the top in overhand-shuffle fashion, one at a time or in small groups, and replace them on top.

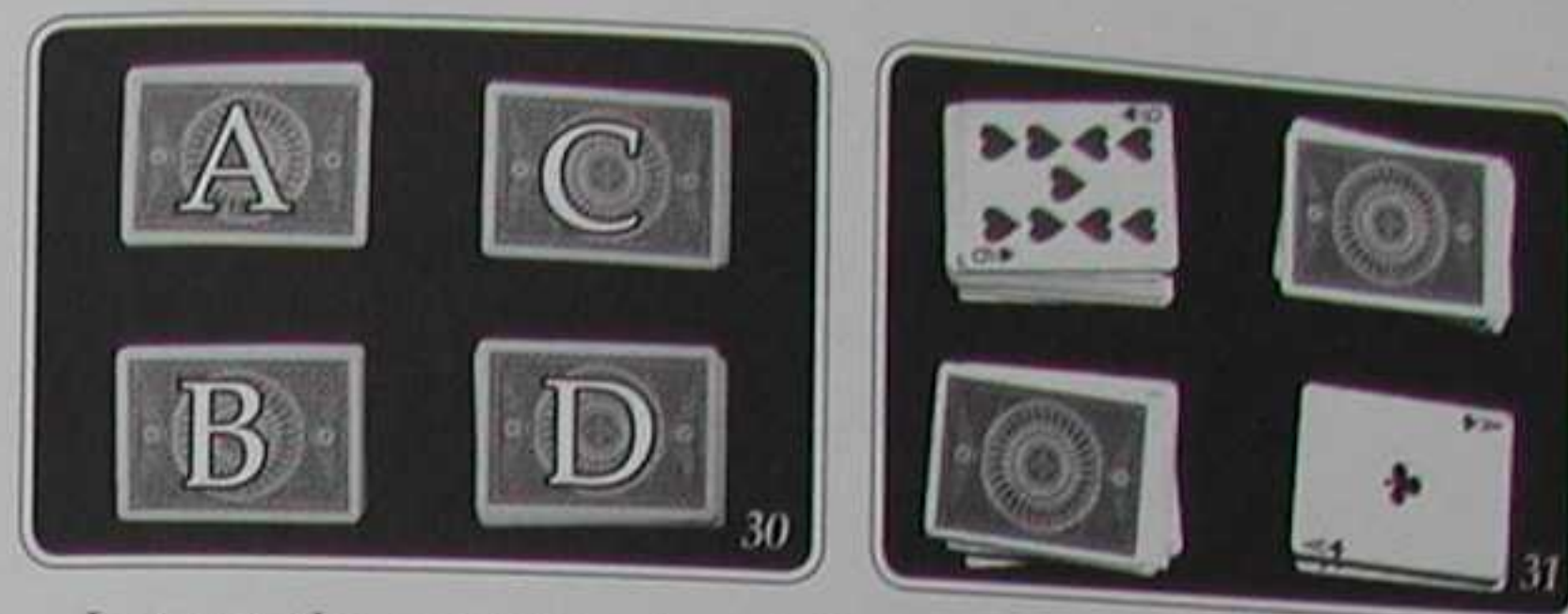
Turn the deck face up in your right hand and do the same on the face side of the deck, running about fifteen cards and replacing them. You have done two genuine, if partial, shuffles. A portion of about twenty cards remains intact in the middle.

Make a false cut and table the deck.

A spectator is now asked to cut the deck into two packets. If he doesn't cut into the intact center portion, say, "No, into two fairly even packets." Hand the upper portion to a spectator and, during that action, glimpse its bottom card. Let's say the card you glimpse is the K♠ (18). Step back. You will not be touching the deck again.

Ask someone to shuffle one of the packets thoroughly, and a second person to do the same with the second packet. Keep in mind that the upper packet, no matter how well it is mixed, will contain eighteen cards (K♠ = 18). Therefore, you know the colors, the suits and the identities of the cards contained therein. All you have to do is mentally review the mnemonic order when the time comes.

Ask each spectator to cut his portion into two packets and to hand one of them to yet another spectator to shuffle. All four spectators shuffle their packets, while you keep track of the two packets that make up the upper portion, which we will call the key packet.



Instruct the spectators to set the packets into a square formation on the table, as shown in Fig. 30, and to turn two of them face up (Fig. 31).

Arrange to have the packets shuffled, two at a time, in such a way that all the cards of the key packet end up face up, and all the other cards face down—or vice versa. Needless to say, the packets they've elected to turn up govern how you instruct the spectators to shuffle the packets together. I will give you examples of the two possible cases. I suggest that, to make these procedures clear and easy to understand, you read this with cards in hand.

FIRST CASE

Referring to the approximate halves of the key packet as A and B, and to the other two as C and D, let's say they turn up A and D (Fig. 31).

Tell them to shuffle piles A and C together (one is face up and the other face down).

Have them shuffle piles B and D together, also face up and face down (Fig. 32).

Instruct them to turn over one of the resulting portions and shuffle it together with the other.

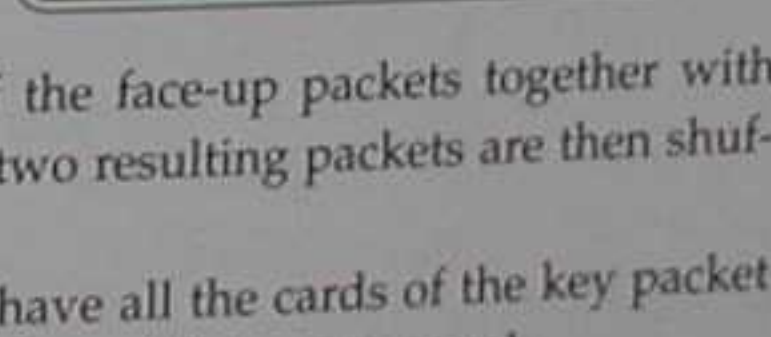
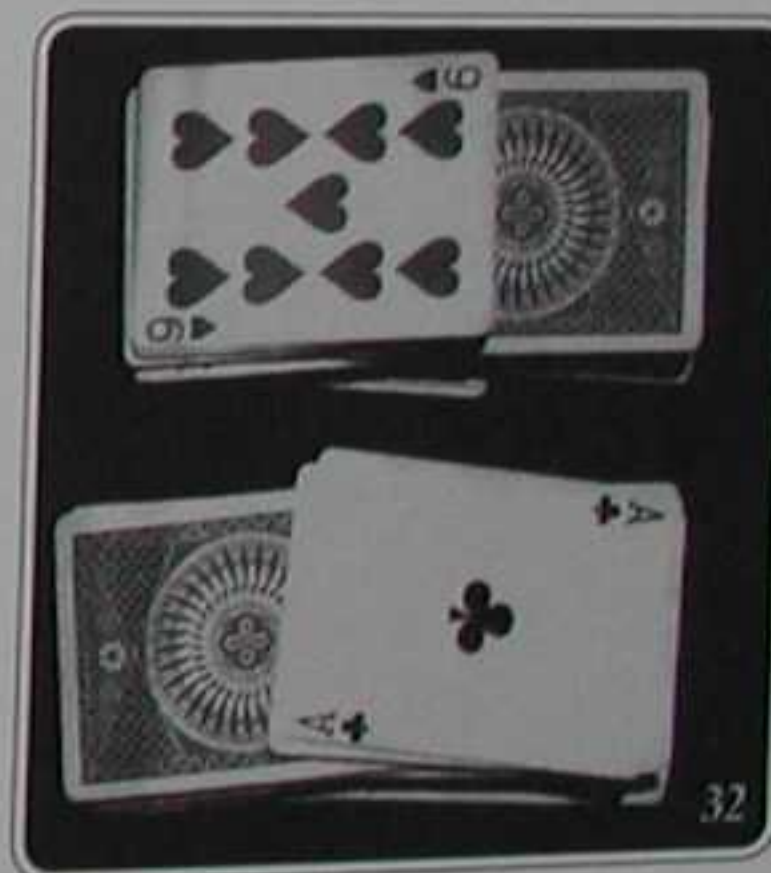
SECOND CASE

Let's say they turn up A and B, the two that make up the eighteen-card key packet.

Now have them shuffle either of the face-up packets together with either of the face-down packets. The two resulting packets are then shuffled together.

After this has been done you will have all the cards of the key packet reversed in the deck and shuffled together with the other cards.

Tell them to divide the deck again into four packets and to turn over two of them.



Point to the two packets turned over and have them shuffled together. The other two packets are also shuffled together. Have one of the resulting packets turned over and shuffled into the other.

You may now, if you wish, again have the deck cut into four piles and shuffled together, or you might use the more subtle actions I suggest in Note I. In any case you have created an impression of an uncontrolled chaos in the cards.

During the last shuffle, note one of the face-up cards. If that card doesn't belong in the key packet, not being one of the top eighteen cards of the stack, say, *"Under these conditions, nobody in the world can have the faintest idea of how many cards are face up or face down. But I have a hunch that there are eighteen cards face down and all the others are face up."* If the key packet has ended up face up, you can always tell them to follow "the ritual", which requires that they turn over the whole deck.

Turn your back to the audience while they confirm your statement and separate the eighteen cards from the rest. While they do this, mentally review the colors of the first eighteen cards of the stack, until the astonished spectators tell you that there are, in fact, eighteen cards face down.

Without missing beat, and while still turned away from the audience, announce, *"Nine of them are red and nine are black..."* They verify this and can hardly believe it. Meanwhile, you mentally review the number of cards of, let's say, the heart suit, and continue, *"...and among them are six heart cards—the Two, the Four, the Five, the Queen, the Eight and the Nine; and no other hearts."*

The puzzled spectators confirm this, upon which you ask, *"Would you please name another suit?"* Let's say they call for spades. You continue, *"Spades? I can see the Ace, the Nine, the Two, the Six, the Five—and I don't see any others because there aren't any."* As you turn to face the audience you will find some people looking at you as if you had come from another planet. Some will simply be worshipping you; and others won't even be paying attention because, poor souls, they are paralyzed by your greatness.

NOTE I

If you don't want to repeat the exact cutting and shuffling process described above a third time, here are some even more misleading actions you may wish to use.

Instruct the spectators to cut the deck into four piles and to turn over any of them: They may turn over one packet, two packets, three, all four packets, or none. You simply note which piles are turned. There are three possible cases:

- a) They turn over all of the piles or none of them: This is very easy. Tell them to shuffle any two piles together, then the other two together, and finally the two combined piles together.

- b) They turn over two piles: Have these two piles shuffled together. Then have the other two piles shuffled together. Then have either of the resultant piles turned over and shuffled into the other one.
- c) They turn over one pile or three (I'll refer to the three piles that have been turned or left unturned as *the group of three*, and to the other pile as *the single pile*): *"To mess things up, turn over another packet, whichever one you want. The choice is yours."* Note whether the packet they turn over belongs to the group of three. If that is the case, you're back to Case b, above. If they turn over the single pile, you're in the same situation as in Case a, so you have them shuffle any two piles together, then the other two, and finally the two combined piles. Continue as described.

NOTE II

The most important thing in all this is that you behave as if you don't care which piles are turned or shuffled. Your goal is to communicate a sensation of freewheeling chaos.

NOTE III

The shuffling of the piles by twos may be done by tabled riffle shuffles or by adding the piles together and shuffling them overhand or in in-the-hands dovetail fashion. In this case, make sure the piles are not turned over when they are picked up and replaced. Keep in mind that the piles contain face-up and face-down cards and that you need to prevent genuine chaos.

Make sure, likewise, that no cards are fumbled and dropped. Should that happen, pick up the dropped cards and replace them face-up or face-down, as appropriate, depending on whether or not they came from the top eighteen of the stack.

NOTE IV

If, in the beginning, the spectator cuts a pile that is too small, such as ten to thirteen cards, you don't really need to have it replaced and have them cut deeper. You can simply say, *"This will be the first of four packets. Let's see..."* Address another spectator. *"Will you please cut another packet, leaving enough cards for two more?"* Your key card will then be the bottom card of the second packet cut.

NOTE V

Don't be misled by the apparent complexity of this description. It's much simpler than it reads, and audiences find it marvelous.

7. CARBUQUILLO

This puzzling and highly entertaining effect came about while looking for ways to find strong and practical memorized-deck effects in which spectators are allowed to shuffle the cards.

EFFECT

As you play a game of carbuquillo (a nonexistent game, incidentally) with your spectators, you make two divinations of groups of cards after the spectators shuffle and cut the deck themselves, actions that you never tamper with or undo. The effect is incomprehensible, even to people who are familiar with, or even addicted to, the memorized deck.

METHOD

PHASE I

Invite a spectator to play a game of carbuquillo, and show surprise when he says he has never heard of the game. Instruct him, as per "the most common rules of carbuquillo", to divide the deck into two piles and to shuffle them together (dovetail or riffle fashion). The spectator follows his shuffle with a cut, and then deals himself the top five cards, with the next five going to you.

Take the balance of the deck and set it aside. In this action, glimpse the bottom card. You can now look at your cards and know the spectator's. How? Easy. If the glimpsed card is, for example, the 5♠ (30) and you are holding the Q♥ (11), 3♦ (12), 10♠ (34), K♥ (35) and J♠ (36), then the spectator's hand must contain those cards falling between 30 (the card glimpsed) and 34 in the stack (the next card in the stack order that follows the glimpsed card and is contained in your hand). These cards are the K♠ (31), J♦ (32) and 8♠ (33). The other two cards (to complete the hand of five) should be those preceding the Q♥ (11), which is the card with the smallest mnemonic-stack number among the ones you hold. Thus the two cards will be the 2♠ (10) and 9♠ (9) (Fig. 33).

The point, then, is to complete two series of consecutive cards from the mnemonic order within two hands of five cards each. The "final card" of each series is that with the lowest mnemonic order number of that series found in your hand. Therefore, you start naming the cards that precede that final card in the stack until you reach the one you've glimpsed, which lies on the face of the deck. You continue with the cards in the other series, naming the ones that precede the other final card.



33

until you have named a total of five cards. If you try it out, cards in hand, you'll quickly understand.*

If all five cards in your own hand are consecutive in the stack, and the card glimpsed belongs to a different series, you will need to glimpse one or more cards from the top of the deck until you find one that belongs to the same series as the glimpsed bottom card. In this exceptionally rare instance, your opponent's cards will be those that fall between the bottom card and the related one glimpsed on the top. Also, his cards will be those that precede the five cards of your hand in the mnemonic order.

The explanation for this is simple: The single riffle shuffle has left two intermeshed series of cards. The top five cards (the ones the spectator dealt to himself) must fall between the bottom card of the deck (which precedes those five on top) and the ones that follow the top five cards (your hand). But let's get on with the procedure.

You say, "I've got the Queen of Hearts..." Toss it to the table. "...and you could only beat me with a King of Spades. Do you have it? Then toss it onto the table. Lucky you! But now I have the Three of Diamonds, which can only be beaten by the Jack of Diamonds. Do you have it, too? And don't you tell me you also have the Eight of Clubs and the Two of Spades, which beat my Ten of Spades and King of Hearts. You do? You've already won four bets and that totals ten points. You're clearly a grand master of carbuquillo. My only chance for a tie would be for me to make a "farewell sweep", and that your last card was the Nine of Spades, which is killed by my Jack of Clubs. Do you have it? You do! Thank God! We have tied and my reputation is intact." Shake his hand enthusiastically.

If you wish, you may repeat the whole process (without shuffling again, but only cutting), by dealing only three-card hands and divining them quickly, in one go.

This presentation is very amusing as well as astonishing. Try it. The only drawback is that the stack is lost. To me, it's worth it.

PHASE II

If you enjoy gilding the lily of impossibility, you may continue as follows (assuming you haven't done the second divination using three-card hands).

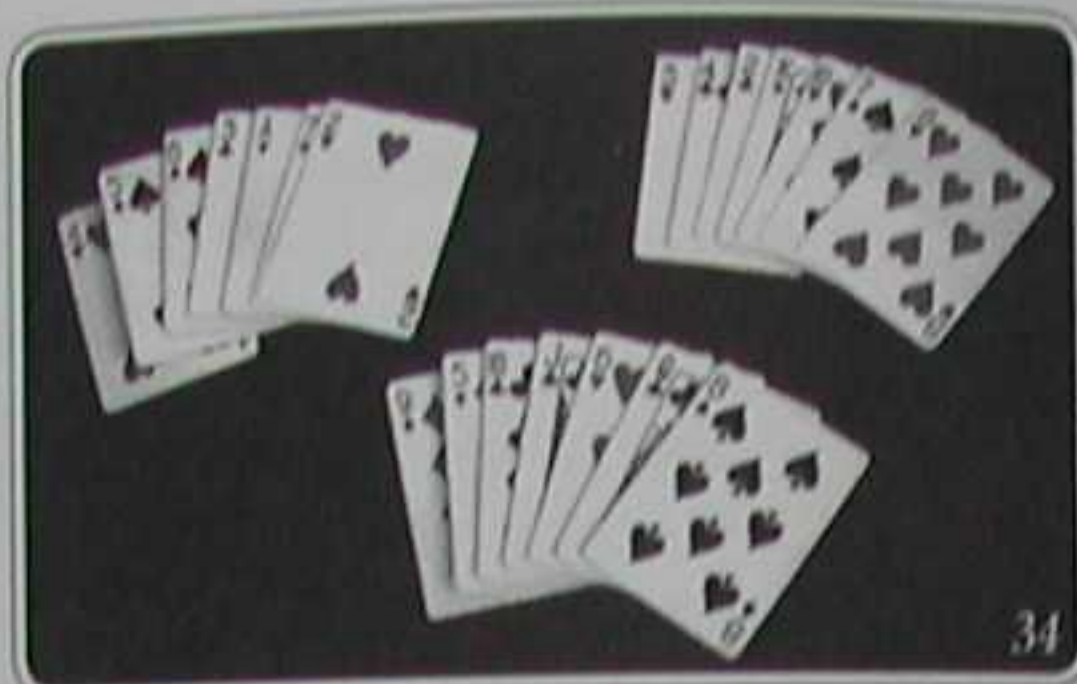
The ten cards used in the first phase are swept aside. The spectator riffle shuffles the rest of the deck and gives it a complete cut. You take the top seven cards together and lay them on the table to your left. Place the next seven cards to the right of those, and lay another group of seven cards in front of you, as your hand, as if for a three-hand game of rummy.

Push the second seven-card pile toward the spectator and turn the first pile over, making a remark such as "Good," "Lousy," or "Two Sevens."

* If you arrange two suits from Ace to King, bring them together, and try out all the actions described for the trick with those twenty-six cards, you'll see how simple it is to know the identity of the five cards of your imaginary opponent.

This hand is left aside, face up. When you now look at your hand you will know the cards the spectator is holding, despite the two riffle shuffles and the cuts.

How? Four series will appear. Let's say your cards are 22, 13, 23, 36, 24, 25 and 52, and those in the first pile dealt are 2, 3, 39, 4, 15, 16 and 5. The spectator must have those between 13 and 15; that is, 14 (the 8♥). He will also hold those between 52 and 2: 1 (the 4♠); and those between 36 and 39: 37 (the 7♠) and 38 (the 10♥). The three remaining cards must be the ones that follow 25: 26 (the K♦), 27 (the 2♣) and 28 (the 3♥) (Fig. 34). Name them aloud to leave the spectators dumbfounded.



NOTE

This time, the spectator should cut about ten to twelve cards off the top to avoid the possibility of one of the cards you name being the same as one turned up in the first phase; that is, among those that have been pushed aside.

If you want to avoid the above limitation on the cut, leave the ten cards used in the first phase in a face-up spread on the table, which allows you to check them and skip them when necessary.

OTHER IDEAS AND VARIATIONS

1. For a presentation that's not based on a demonstration of a card game, you can name the cards in any pile by proceeding as follows. Have someone give the deck a riffle shuffle, after which he extracts a packet of cards from the center. If you cut the deck at the point of extraction and look at two or three cards on both the top and bottom, you will be able to determine the number of cards in that packet as well as their identities, despite the spectator's previous shuffle.

To learn the identities of the top three and bottom three cards, you can take those six cards and hold them in a fan, faces toward yourself, as you tell the spectator what he is supposed to do: hold his cards in a fan, looking at them intently. This will give you plenty of time to deduct which and how many cards the spectator holds.

2. This idea can be incorporated into the "Weighing the Cards" routine, using a half stack, to be described in Chapter Nine (see p. 197). Give the spectator the twenty-six stacked cards and have him give them a riffle shuffle. The remaining cards are given to another spectator, who may shuffle them in any way.

You then shuffle the packets together by running ten cards from the unstacked packet onto the stacked one (despite the riffle shuffles, the cards are still stacked in a way) and throwing the balance underneath. The spectator now takes a packet of cards. He may cut a packet from the top or bottom, or extract it from the middle, as long as the cards taken are between the eleventh and thirty-sixth cards from the top. Proceed as explained to ascertain the number of cards in the packet taken.

3. If, after only one riffle shuffle, a spectator takes a packet, looks at its bottom card (as his selection), and shuffles again, you can determine the selected card by looking at his packet. The card he noted will be the one with the highest mnemonic order number of one of the two intermeshed series.*
4. Again, after a single riffle shuffle, if a spectator makes his selection by looking at the top card of a packet, and another spectator makes his by looking at the bottom card of the same packet, and they shuffle the packet, the selected cards will be the highest and the lowest in the mnemonic order of one of the two series in that packet. There are, therefore, four cards possible.

8. CUTTING THE ACES OR ANY FOUR OF A KIND

I discovered that, thanks to the memorized deck, this magnificent effect of Dai Vernon's† could be presented at any time during a session. You can ask anyone to freely name any value in a deck, and you are able to cut directly to the four cards of that value—without needing to remove the cards from the deck, "lose" them, and so on.

Once a value has been named, you find the cards of that value through glimpses and estimation. In this way, you cut each card to a position second from the top or bottom and proceed with the one-handed slip cuts, using Vernon's wonderful patter.

For the revelation of the last card (the cut that you appear to miss), cut the 4♣ to the top, to leave the stack in its starting order, and find the card that lies four positions above the one you wish to reveal. Get a break under that card and perform a slip cut at the break, extracting all the cards between the 4♣ and the break and putting them on the bottom. Cut one card from bottom to top and you're set for the final revelation: Slip cut,

* Ingenious applications of similar ideas can be found in the books of the creative Simon Aronson. The idea of card chains was originated by Charles Jordan and, perhaps, Arthur Finley.

† I suppose you're acquainted with Vernon's "Cutting the Aces" from *Stars of Magic* (1946), p. 27. Otherwise, the best thing you can do is to take the book you now hold and give it to a friend and make much better use of your time, studying the masterpieces we have inherited from the greatest magicians of the past, which are gathered between the covers of that book. You will never thank me enough.

turn up the 4♣ and then count off four cards to arrive at your final target card. Obviously, you must keep in mind the cards already produced, making adjustments for them as necessary.

To prevent the top card from being displaced from its position in the stack order during the slip cuts, proceed as follows. Start with the Vernon one-handed slip cut from right-hand end grip, lifting a portion of the deck with the right middle finger and throwing that portion to the left while the right forefinger holds back the top card. Set the right hand's portion onto the table (with the original top card on top). The right hand, now free, turns over the top card of the thrown packet, which is the one you wanted. Lift that card from its portion and drop it onto the table face up. The right hand now takes the top card of the packet on the right (the card retained by the forefinger) and uses it to scoop up that packet, leaving the card under it. Pick up the packet in your right hand, without using your left, and use it to scoop up the other packet.

With that, the deck is reassembled and the order restored.* Do this every time you perform the one-handed slip cut. The pick-up actions with one hand are perfectly motivated by Vernon's premise of a one-handed gambler.

A FEW DIRECT ONES

1. THE DIRECT PRODUCTION OF CARDS CALLED FOR

EFFECT

Three spectators each name a card. The magician ribbon spreads the face-down deck. As he turns the spread over, domino fashion, all three cards appear in his hand as if from nowhere.

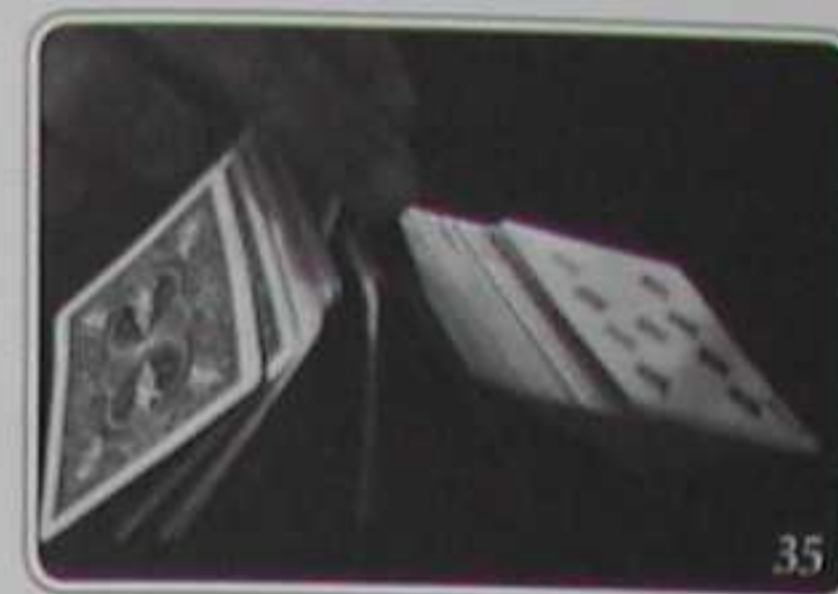
METHOD

The method I am about to describe is to be used in the trick "Come and Go" with a half Mnemonica.[†]

Needless to say, you can use any methods for the productions, such as the marvelous pop-out move of my dear friend and great magician Piet Forton, the venerable air-pressure turnover done as you drop the deck,

* The only thing that has changed is that the card that was on top prior to the cut, ends up on the bottom. But this, as you know, doesn't alter the cyclical order of the deck.

† See the trick "Come and Go" in Chapter Nine, second and third paragraphs of the third phase, p. 217. Briefly, you secretly find the three cards and carry out the actions of the Tamariz perpendicular control (Appendix VI, p. 359) to bring them to a position at right angles to the deck. Shift them slightly to the right and ribbon spread the deck from left to right, concealing the three cards under the spread. Turn the spread over, catching the three cards, which will protrude vertically during the action. Don't grab them. Instead, just take them as they come to your fingers during the turnover of the spread (Figs. 35 and 36).



Gerald Kosky's applause disclosure in which a bowed top card is caused to fly off the deck and turn over by a gust of air from your clapping hands, the boomeranging of a card from the deck, catching it in your hat à la Audley Walsh—and so many other impressive productions.

It all comes down to your knowledge, skill and creativity for stringing together various productions of cards called for, or your ability to improvise jazz-style during a session.

The field is ample and the possibilities are exciting. (It looks like I'm talking about the picnic the other day with that little brunette who...)

2. RISING CARDS

EFFECT

A spectator names a card. While you apparently do nothing, that card rises from among the others.

METHOD

As you might suspect, you find the card named through estimation and a glimpse, and then use some manipulative method to make it rise, such as:

- Find the card, pass it to the top and perform Paul LePaul's* or Jack McMillen's method.[†]
- Without need for a pass, make the inner right corner of the card protrude slightly to the right and perform Ken Krenzel's method ("On the Up and Up"), based on an idea by Fred Robinson; or use Robinson's method.[‡]
- You can also resort to a rubber ball** or another gimmick, such as invisible thread, fine elastic thread or a rubber band attached to two cards. Sometimes, if you do it with two or three cards named, the effect becomes stronger.

* See Paul LePaul's *The Card Magic of LePaul* (1949), p. 190.

† See Hugard and Braue's *Expert Card Technique* (1940), p. 212.

‡ See *Pabular*, Vol. 1, No. 8, April 1975, p. 92, for Robinson's method. For Krenzel's, see Richard Kaufman's *On the Up and Up* (1978).

** See David Drake's "Squeeze Rise" in *Pallbearers Review*, Vol. 9, No. 9, July 1974, p. 755. This method was first conceived in the late 1940s by William E. Dayton, Jr. The history of this is given in *M.U.M.*, Vol. 77, No. 11, April 1988, p. 22.

d) Tamariz's Method

This is a method I devised especially for Mnemonica and that I have used with great results.

Hold the deck face down in your left hand. Have someone name a card. Let's say it's the 9♥ (17). Find the next card (K♣) through a glimpse and obtain a little-finger break under it.

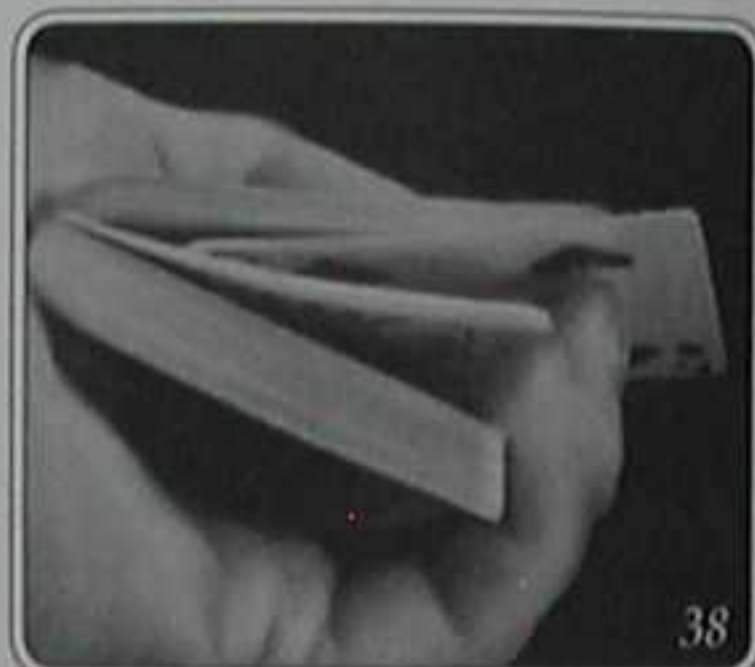
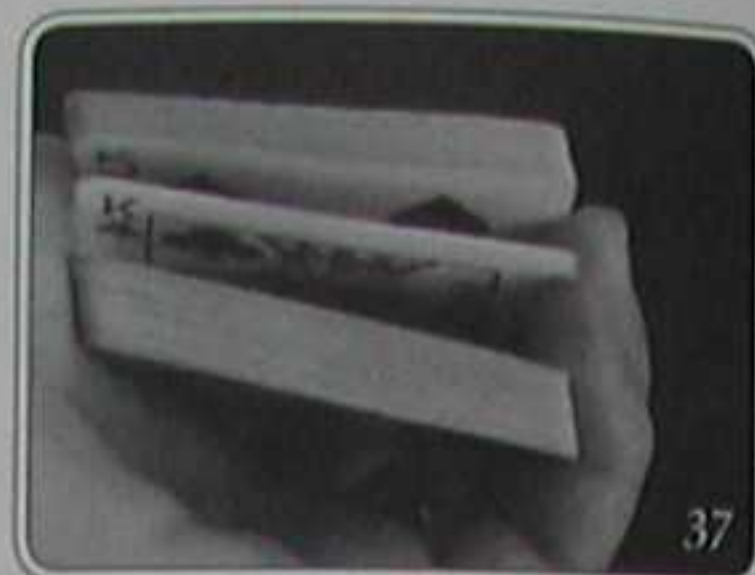
In a continuing action, use your right thumb at the inner end to riffle off two more cards and obtain a ring-finger break at that point, without losing the little-finger break (Fig. 37).

Use your left middle and ring fingers to push the card above the upper break to the right, sidejogging it no more than half an inch; in our example that card is the 5♠ (16) (Fig. 38). Your right hand conceals these actions. The left middle and ring fingers immediately move into the little finger's break and sidejog the card above it (the K♣). Make sure that the 9♥ stays in place, between the sidejogged cards, but flush with the deck.

Your right thumb must be in contact with the inner left corner of the deck. With your left little finger at the outer corner and right little finger at the inner, straddle the two sidejogged cards (Fig. 39). Your right hand covers all this.

Move both cards downward, carried by the two little fingers, bringing them to an injogged as well as a sidejogged position (Fig. 40). Then use the left fingers to push the sides of the cards flush with the deck while keeping them injogged (Fig. 41).

The result of these actions (which take only a few seconds and are covered



by your right hand, your patter and your gaze, which you direct at the audience) is that the card named is trapped between the two injogged cards, readied for the Braue Plunger Card Rise.* As far as the audience is concerned, you haven't done anything yet.

At a very slow pace, and with the left hand covering the injogged cards from the front, the right little finger begins to push up the protruding cards, which will, in turn, make the named card rise mysteriously at your command (Fig. 42).

3. DOUBLE COLOR CHANGE

The possibilities for achieving direct effects with a memorized deck are endless. While waiting for your own ideas to arrive, here is one of mine.

EFFECT

Two spectators each name a card; for example, the 6♦ and the 10♠. The magician turns the deck face up. An indifferent card is seen at the bottom and the right hand is seen empty. Yet, upon passing his hand over the indifferent card, it is transformed into one of the cards named (the 10♠). Passing his hand over that card, it transforms into the other card named (the 6♦).

METHOD

The method is direct and to the point. Find the 6♦ and get a break above it. Perform a turnover pass as you turn the deck face up, leaving the 6♦ at the rear of the face-up deck, and the 4♥ showing at the face (Fig. 43). Cover the deck with your right hand and, with the left little finger, riffle to the 10♠ and get a break under it. Show the right hand empty and execute a side steal, palming the 10♠. Then perform a color change, transforming the 4♥ into the 10♠ (Fig. 44, next page). Relax and let the effect sink in while you steal (as per Leipzig and Malini) the rear



* See Hugard and Braue's *Expert Card Technique* (1940), p. 211, for Fred Braue's method.



card (the 6♦) and perform a second color change, transforming the 10♠ into the 6♦ (Fig. 45).

To reassemble the stack, move the 10♠ back to its assigned position. The 6♦ is already in place.

What's interesting about this method is that the second steal is immediate (the card is already prepared underneath) and you can make good use of the relaxation following the first effect to accomplish the steal without hurry.

Furthermore, this allows you to do the two color changes back to back, with the effect of the second change building on the first and doubling the strength of the impact. This creates a different result than the sequencing of two effects, each with a single strength in impact.

4. REVERSED CARDS (MAGO ANTÓN AND TAMARIZ)

This is an idea by Antón, with some thoughts of mine added to the presentation. Have a deck shuffled and put it into the inside breast pocket of your jacket. Ask to have your hands tied behind your back, using a method that allows you to free yourself and later to resume the tied state.*

Facing the audience, have various spectators name three cards and three numbers from one to fifty-two. Appear to concentrate and breathe heavily, with comic exaggeration. Announce that, with great mental effort, you will now attempt to reverse those three cards in the deck. Secretly bring out a duplicate deck, set in mnemonic order, from your hip pocket (Fig. 46).



* For instance, see the Kellar rope tie in *The Tarbell Course in Magic, Volume 6* (1954), p. 314; and the chapter on thumb ties in *Volume 4* (1945), p. 263, of the same work.

Find the three named cards by secretly counting to them. Then turn them face up and place them at the positions corresponding to the numbers chosen. Freeing yourself temporarily from the rope tie, slip the deck beneath your jacket and under your left armpit, as in Card to Wallet. This accomplished, get back into the rope and turn around so that the spectators can untie you. With your hand clearly empty, apparently reach for the deck in your inner breast pocket, but instead bring out the prepared deck from under your armpit. The three cards named will be there, reversed, at the numbers requested.*

5. CARDS CALLED FOR TO POCKET

Here are a few other ideas I've come up with for direct effects with a memorized deck.

A. ONE CARD

Hold the deck face down and cut the 9♦ to the top. Do a half pass to reverse all the cards below the 9♦. A spectator names any card. Riffle down the right inner corner with your left little finger to anywhere near the card named. Let's say it's the 9♠. Keep in mind that the deck is reversed, so you have to estimate from the bottom up; the 9♠ will be very deep in the deck. Though the right hand conceals everything, you can see the index corners as you riffle through them, even if you're looking from above and the deck is held horizontally, since the cards are face up. Obtain a break above the card named (Fig. 47—right hand omitted for clarity).



Do a half pass to turn over the portion below the break, sending the card named to the bottom. Palm it off and produce it from a pocket.†

You are left with a face-up packet under the top card. You can clean up while people relax after the effect. Find the spot where there are two cards back to back and cut there, completing the cut and holding a break. Just one card under the break there will be two cards face to face. Do a half pass right there to reverse the lower portion. Everything is now in place, except for the 9♦ and the card named.

* Another marvelous method for transporting cards from behind your back to your wallet, this one by the extremely clever Franklin V. Taylor, can be found in Bruce Elliott's *The Best in Magic* (1956), p. 165.

† I came up with this way of finding the card named to avoid doing a pass, which can be difficult to pull off under the scrutiny of attentive gazes. A glimpse done this way goes unsuspected since, though they see you look at the deck, they never suspect that you are looking at the indices or faces of the cards. I later learned that Dai Vernon used a similar idea, though in a different manner; see *Volume Two of The Vernon Chronicles* (1988), p. 166.

B. TWO CARDS

Hold the deck in left-hand dealing grip. Someone names a card. You find it and bring it to the top, with a cut or pass, as you say, "No, that one's no good. Name another." When he names a second card, say, "No, not that one. Those are the only two cards that are no good." (Laughs.) Meanwhile, you have found the second card named, obtained a break under it, and made a slip cut at the break. In other words, the right hand takes all the cards between the top card and the break. Lay that packet on top of the left hand's packet, obtaining a break at that point, and then cut to the break.

As a result of these actions, one of the cards named is now on top and the other on the bottom, all in a matter of seconds. The final cuts are done during the "post-gag" relaxation.

Say, "Yeah, it's true, they're no good because I had put one here in my left pocket..." With your left hand, palm the bottom card and produce it from your pocket. "...and the other in the right pocket." As you bring the card from the left pocket, execute a one-handed top palm while your right hand holds the deck. Produce that card from your right pocket.

The whole effect is quick and direct. They name a card, then another, and you produce one from one pocket and then the other from a second pocket.

Replace the second card named on top of the deck and slip the other one back where it belongs in the stack.

6. THOUGHT-OF CARD TO POCKET (WITH AN ADDED ADVANTAGE)

Stephen Simpson published an excellent method in *The Jinx* to deal forty-eight cards three times (in three packets, then in four, and again in four), so that the deck ends up in the same order as at the outset.* As soon as I read it, I thought of applying it to Mnemonica.

Remove the Kings from the deck, explaining that you will have a card thought of and the Kings are too frequently selected. You now have forty-eight cards.

After some false shuffling, let the spectator give the deck a cut. Next, deal the cards, turning each face up, into three piles. Ask the spectator to note one of the cards. Finish the dealing quickly.

Pick up the third pile and lay it onto the second, and then both onto the first. Turn the whole deck face down.

Deal the cards again, this time into four piles, turning each card face up, and asking the spectator to note his card again when it appears, but to say nothing. Lay the fourth pile onto the third, both onto the second and the combined packet onto the first. Square up the cards and turn them face down. Tell the spectator to think of his card and that you will try to determine its identity by looking into his eyes.

* See *The Jinx*, No. 94, May 1940, p. 581.

Pretending to have a problem in getting the image of the card, deal the cards once more into four piles and pick them up as before. Holding the deck face down, say, "Yes! I've got it!" Immediately bring out a card, taking the second card from the bottom (the A♥) in a manner that disguises exactly where it came from; or, better yet, cut the deck and take the A♥ from its new place in the center. Put it into your pocket without showing its face.

"What card did you think of?" Your helper names the card. Smile and pause. Quickly locate the card named, bring it to the top, palm it off (or obtain it with a side steal) and triumphantly produce it from your pocket. Once the Kings and the A♥ are replaced where they belong in the stack, the deck will be back in order (that's the added advantage offered in the title).

NOTE I

If you alter the sequence of the deal—that is, instead of three piles, four piles and four piles, you deal four-three-four or four-four-three—the result will be the same. All forty-eight cards are brought back to their original order. Simpson provides some formulas in the *Jinx* article to determine, if dealing in the first sequence given (three-four-four) and picking up the piles in any order, the position of any card from the top. I refer you to that article for the details.

NOTE II

I have published a version for forty cards (the Spanish deck, without Eights and Nines) in my book-magazine *Magia Potagia*, Volume 3 (1984). In that case, to bring the deck back to its original order, the dealing was done in piles numbering four, five and two, in any order.

The presentation was based on a ritual taught to the magician by a Tibetan guru who was ninety years old. This justifies the deal into four piles, five piles and two ($90 = 45 \times 2$), and gives the trick an interesting mood of mystery.

For packets containing other numbers of cards, I found that if dealing $m-n-l$ piles, you return to the original order when the number of cards in the dealt packets equal the result of $m \times n \times l$. Therefore, for forty-eight cards, you should deal 3-4-4 piles (or 4-3-4 or 4-4-3) since $48 = 3 \times 4 \times 4$.

For forty cards you'd deal 4-5-2 since $40 = 4 \times 5 \times 2$. For forty-two, you could deal 3-2-7 piles. For forty-five cards, 3-3-5 piles. For thirty-six cards, 3-3-4; and so on.

I think the above can prove interesting when applied to effects using just part of the stack. It's your turn to think, imagine, create and enjoy. (Reader: "Thank you, Little Tamariz!" Me: "You're welcome, little reader.")

7. A CARD VANISHES INSTANTLY

Here is an idea for a quickie. Someone names a card. While holding the cards spread in your hands and keeping track of Cards 18 and 35, which are spread somewhat wider, you quickly find the named card by eye-counting, almost without looking, and use your right fingers, which you've previously wet with saliva, to moisten its face. Square up the deck. The spectator squeezes the cards between his palms and then begins to deal them face up, one at a time to see where his lies—but the card never appears and there are only fifty-one. You then locate it, palm it and produce it from a pocket or from anywhere you wish.

AN OUT

In case the two cards split when being dealt by the spectator, you can still get away with it if you take the following precaution. Before the deal, you announce in a subtle way the position of the card chosen. If they name, for example, the A♠ (43), you might say, "In forty-three seconds, the card will—wait a minute.... Please check the position of the card from the top. Count the cards aloud, one at a time, turning each one face up." If the A♠ turns up at forty-three, because it splits, they will believe that was the effect you intended.

You could, of course, accomplish the same effect (disappearance of the card named) without having to look for it or resorting to saliva, by dealing the cards yourself and double-dealing (two cards as one) at the count of forty-three, or by palming off the card. The saliva vanish, however, when it works (and it's advisable to make tests with the cards you use) is a formidable one. You show your hands empty, hand out the deck, the spectator counts and the card isn't there. The plot is drawn from William H. McCaffrey's "Prize Winner" in Hilliard's *Greater Magic* (1938), p. 564, popularized by Eddie Joseph under the name "Premonition"; but this version uses an ungimmicked deck to produce an effect that is equally clean.

If you're using a half Mnemonica, you can do it with a card named from the stacked half, whether this choice is through luck or because you have displayed the cards in that half for one to be thought of. Otherwise, you can simply perform another trick.

VARIATION

Bring the 9♦ to the top and moisten its back with saliva. Have a card named. Find the card and get a break under it. Do a slip cut to send the 9♦ under the card named. Square the deck and squeeze it, sticking the 9♦ and the named card to each other in the center. Continue as described.

Instead of saliva, you can, of course, treat the back of the 9♦ with wax, which increases the odds of success.

OTHER BEAUTIFUL TRICKS

1. SYMPATHY (TAMARIZ'S VERSION OF A CLASSIC)

EFFECT

The spectator has his hand in contact with the side of a thoroughly shuffled deck that rests on the table, while the magician's hand touches the opposite side. Both parties concentrate. The spectator names a number from one to fifty-two and the magician names a card. The card proves to be at the number named.

METHOD

The method is evident once you know a memorized stack is being used. You should use very deceptive false shuffles for this effect, and let the spectator cut the deck (you following his last cut by a pass or any maneuver to undo it).

Here are my ideas in the shape of variations.

FIRST VARIATION—THROUGH PENCIL READING

The spectator writes a number on a piece of paper and the magician, through pencil reading (Fig. 48), discerns it and writes the corresponding card.*

It is advisable to avoid having the 4♣ on top. Cut, say, the Q♥ (11) to the top, and simply add ten to whatever number the spectator names: for example, if he chooses thirty-seven, you must name Card Number 47 ($37 + 10 =$ the 7♠). If he calls a number from forty-three to fifty-two, you need to name the cards from 1 to 10 (in this case subtracting 42 from the number called). This prevents the spectators from associating a given card to its mnemonic number.

SECOND VARIATION—WITH A NAIL-WRITER

The spectator writes down the name of a card (or a number). You pretend to write something. Later, when the spectator reads aloud what he wrote, you use a nail-writer to secretly write the corresponding card or number.

THIRD VARIATION—WITH A BILLET INDEX

Your billet could be exchanged for one taken from a billet index in your pocket. You can conceal the billet from the index under the card case and switch it there, as you bring the cased deck from your pocket. In this variation, the deck is not in sight at the outset.

* For information on pencil reading, see Corinda's *Thirteen Steps to Mentalism* (1958), p. 28.



FOURTH VARIATION—USING A PASS

You write "The Four of Clubs", or name it. The spectator names a number. Holding the deck, you find the card corresponding to the number named and makes a pass under it to send it to the bottom. The 4♣ will now be at the number named, counting from the bottom. The deck is turned face up and the 4♣ is found at the number.

NOTE I

You must react immediately to the spectator's choice. There mustn't be the slightest hesitation, doubt or delay. Furthermore, you can pretend not to hear or not to understand clearly what the spectator says. Yet you name the card (or number) and later ask the spectator, "What number have you chosen?" This ploy will make it look as if you named the card before the spectator said anything, or at least before you know what the spectator said.

The effect partly depends on how you pretend to concentrate when he says he has thought of a number or card, and how you seem to relax, as if you had already thought of your card or number, and all that remains is to name it. I don't think anyone will ever be able to stress the importance of these psychological, or behavioral, subtleties too strongly. I find them more deceptive than the most exquisite manipulative method or the most ingenious trickery. The effect you achieve with this trick (so simple on the one hand, almost obvious) will give you a gauge by which you can measure the degree of your mastery of these psychological ruses.

NOTE II

For a version of this trick with a half Mnemonica, see Chapter Nine, p. 245.

A PRESENTATION—MUSCLE READING* (OSCAR HUGO)

Here is a good presentation for this trick. It's an idea by Oscar Hugo.[†]

After giving the deck a false shuffle, ask someone to give it a complete cut and to name a card. Glimpse the bottom card. Let's say it's the 5♠ (16) and that the 8♠ (33) has been named. Hold the spectator's wrist and pretend to concentrate or, better still, really concentrate and calculate the position of the 8♠ from the top (in this example it will be $33 - 16 = 17$ from the top). Say, "You can now begin to deal the cards, one at a time, turning them over slowly. I'll attempt to sense your reactions when you touch the card you have named."

Turn your head, making it clear that you don't look at the spectator or at the cards, and mentally count the cards dealt, stopping him at seventeen.

"Yes, I think... You felt something too, didn't you?" Turn around "Exactly, the Eight of Clubs! Thank you."

* Muscle reading is a technique based on the perception of subconscious muscular movements made by another person.

† See "The Hellstrom Card Trick" in Hugo's *The Magic Card System* (1942), p. 30, a book unfortunately long out of print.

You could also do it all with the cards dealt face down and imply that you feel the spectator's nervous impulse as he touches his card. This has the advantage that you can look at the spectators and maintain solid communication with them.

NOTE III

I think it's easier not to make any calculations, but simply to think of the name of each card in the stack as it is dealt. The first card dealt will be the 9♥ (17), followed by the K♠ (18) and so on, until you reach the card named (the 8♠) and stop the spectator there. If you are worried that he may deal the cards too quickly or that you could miss one of the cards dealt, you can control his actions by guiding them, saying, "One card—another—another—another..." as he deals.

2. A STAR IS BORN

When I devised the basic structure of this effect, I tried it out and realized that, because of a lack of emotional content, the result was cold. Very cold, indeed. When I provided the emotions and dressed it with the presentation to be described, the result became much more interesting. Warm and sensual as a Caribbean body. Enjoy it.

EFFECT

A freely named card appears in a small packet selected by a spectator, who finds the card himself in a magical way. The presentation, however, is what I value most.

The magician announces that he is about to quit magic because he's found a new, comfortable, good-paying job as a manager for artists. And, he explains, he's about to sign an exclusive contract with a unique and outstanding artist, who has black hair, wears glasses, a blue tie and a striped shirt. Interestingly, this perfectly describes, as everyone quickly recognizes, one of the spectators. The spectator will laugh as he realizes he's being described, as will the others.

The magician, now his manager, shakes the hand of his exclusive artist as a sign of a professional commitment, and explains that the artist he represents is capable of finding any card named by the spectators. He asks his new artist to take out two coins, with which, he promises, he'll make millions. Another spectator is asked to supply two more coins. This fellow is designated as an investment partner. The four coins are left on the table.

Someone freely names a card and the artist is asked to draw from the deck a small group of cards that contains the selected one. Since the deck has been spread face down, this task doesn't seem easy. The manager brings one of the artist's coins together with one of the investor's coins and lays them in the center of the table as the first investment. He is confident his artist will not fail. The artist draws a small group of cards from

the spread. The manager now asks the artist to cut that small packet in half and to cover each portion with one of his hands. The artist is then to indicate which hand covers the packet containing the selected card. The manager steps back so as not to be able to touch the cards; he doesn't want anyone to suspect he's helping his prize artist.

The artist hesitates and everyone laughs. Once he's decided on one of the packets, he is asked to give it several complete cuts. He is next to find the exact position of the selection in the chosen half, which he drew himself from the spread. The manager, confident that his artist will succeed in determining the position of the card, adds the remaining two coins to the investment in the middle of the table. Incredible as it may seem, the artist finds the exact position of the card named, without the manager getting anywhere near. The manager, after the applause, picks up the investment coins and puts three of them into his pocket, explaining, "My usual seventy-five percent." When he's about to hand the remaining coin to the artist, he suddenly changes his mind and puts it into his pocket too. "For promotion, tips and other expenses." He then concludes by saying, "You are all fortunate to be witnesses. A star is born."

METHOD

You, playing the manager, ask someone to name a card. The spectator you designate as your "artist" extracts a small group of cards from the spread face-down deck, which is in mnemonic order, from 1 to 52. You glimpse the cards at both sides of the extracted packet. Let's say a group of eleven cards is taken from the top.

Gather the spread and secretly look for the card named in it. (If the card is not there, proceed as explained in the Note below.) With a cut or pass, secretly bring the card to the top and set the cards aside. Ask the spectator to divide his packet into two approximately equal piles.

"I will now ask you to cover both packets with your hands." To clarify this, lay your right hand over the conveniently placed deck and take its top card into gambler's flat palm (Fig. 49).*



* The thumb has been separated from the hand in Fig. 49 to allow the palmed card to be seen for your understanding of the action. A description of the gambler's flat palm can be found in Dai Vernon's *Further Inner Secrets of Card Magic* (1961), by Lewis Ganson, p. 39. Also see Ed Marlo's *The Tabled Palm* (1957).

"These two." Suiting actions to words, place your empty left hand over one of the spectator's packets. A split second later, briefly rest your right hand, concealing the card, over the spectator's other packet (the one with the 4♣ on top), as if to show him how to proceed. The palmed (named) card is left there. All this is done while keeping good eye contact with him. From now on, you'll not be getting near the cards again.

Using equivoque (magician's choice), force the packet that has the named card on top and ask the spectator to give that packet several complete cuts. Tell him to turn the packet face up. If the card on the face happens to be the one named, you've got a miracle. If it isn't, that card will tell you the position of the named card. If the card on the face is, for example, the 6♦ (6), you'll know that by counting down six more cards (as the packet is face up) you will reach the desired one (which will always be under the 4♣). All that is left for you to do is to force that number, as per Vernon's "The Trick That Cannot be Explained,"* to reach the card named, to the astonishment of all and the total puzzlement of the artist.

NOTE

Should the card named be in the group taken by the spectator, you can dispense with the first search, the transfer, and even his dividing his packet into two piles. Simply instruct him to cut the packet and turn it face up. This will tell you where the named card lies. This way, the procedure is extremely clean.

3. THE STOP TRICK

This effect is, in itself, a classic of memorized-deck work. I'll describe my methods.

A. FIRST VERSION (WITH THE SECOND DEAL)

After a complete cut by a spectator, you glimpse the bottom card and leave the deck, squared, on the table.

Someone names a card. Cut the card to a position approximately fourth or fifth from the top and do a false shuffle that leaves the card in place. This is not necessary if the card happens to be among the top five after the spectator's cut.

Begin to deal cards off the top of the deck, one at a time, turning them face up, stud-fashion, and ask the spectator to call, "Stop," whenever he wishes. When you reach the card named, you begin to deal seconds until stopped. Then clearly deal the top card.

B. SECOND VERSION (WITH OTHER FALSE DEALS)

Find the card named and get a break under it. Start dealing cards from the top until the spectator says *stop*, and deal the card from the center. In

* See Dai Vernon's *More Inner Secrets of Card Magic* (1960), p. 76, or "Mnemonics" in this book, p. 97.

this case, instead of asking him to stop you, it's more convenient to ask for a number, or to spell to the card or to the spectator's name. Needless to say, you could also bring the card to the bottom and deal it from there (Fig. 50), or bring it second from the bottom and do a Greek deal.

In any of these cases (second, bottom or center dealing), once the right hand has a grip on the card, you don't need to snatch it away. Rather, keep that hand stationary while the left hand turns to table the deck face up (Fig. 51). It's a very effective cover.*

4. FACE TO FACE

(MARLO AND TAMARIZ)

Ed Marlo published a clever idea that enabled a spectator to divine the card thought of by another spectator. Here is my version, adapted to Mnemonica.

Openly turn the bottom half of the deck (2♣ to 9♦) face up and perform an out-faro, interlacing the face-up cards with the face-down top half, while leaving the 4♣ on the top and the face-up 2♣ on the bottom.

After false shuffles and honest cuts, have a card peeked at by riffling at the right upper corner until a spectator stops you. The card facing you, if you open the gap enough (Fig. 52, an exaggerated pose for explanation), will tell you the card the spectator is looking at (Fig. 53). This is done by subtracting its mnemonic number from 53. Thus, if you glimpse



52



53

* This idea by Dr. Daley can be found in *Jacob Daley's Notebooks* (1972), Item 308.



50



51

the Q♦ (46), the spectator's card is the A♠ (7): $53 - 46 = 7$. Proceed to name the card.*

5. A GRAND TRIUMPH (CAMILO VÁZQUEZ)

My dear and admired friend Camilo submitted this magnificent idea.

You have just performed the previous trick ("Face to Face"), which leaves twenty-six face-down cards alternating with twenty-six face-up cards.

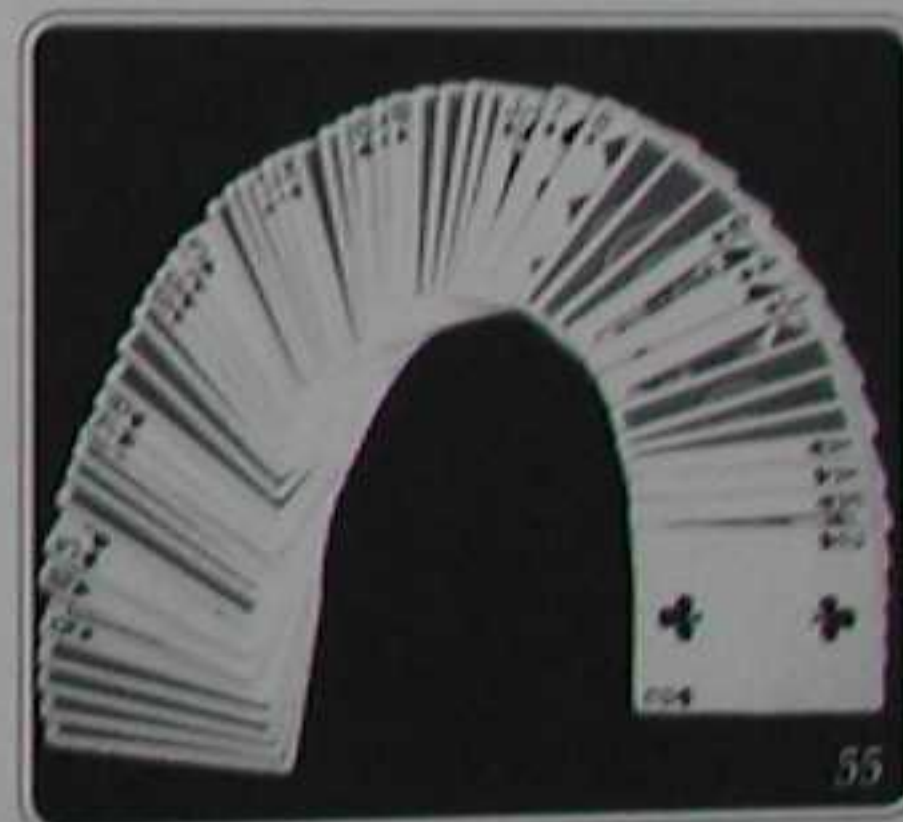
Square up the deck and do an antifaro-4 (Fig. 54; see Appendix V, p. 322) "to make things worse".† Once you've picked up all sixteen packets, ribbon spread the deck. The cards are mixed in alternating groups of face up and face down cards, each group consisting of three or four cards each (Fig. 55), in the following sequence: 4-3-3-3-3-4-3-3-3-3-4-3-3-3-3-4.

Ask each of three spectators to turn over a different card, but only after you have turned away. Each is to remember his card and return it to its original place. It makes no difference if the card was originally face up or face down. When they have done this, they are to square up the spread deck. Only then do you turn to face them again and retrieve the deck.

Do three out-faros. Follow these with a cut, exactly at center. Complete the cut and hold a break between the halves. Openly turn over the top half on the deck, and then turn over the entire deck as you move to spread the cards on the table. All will be face down except



54



55

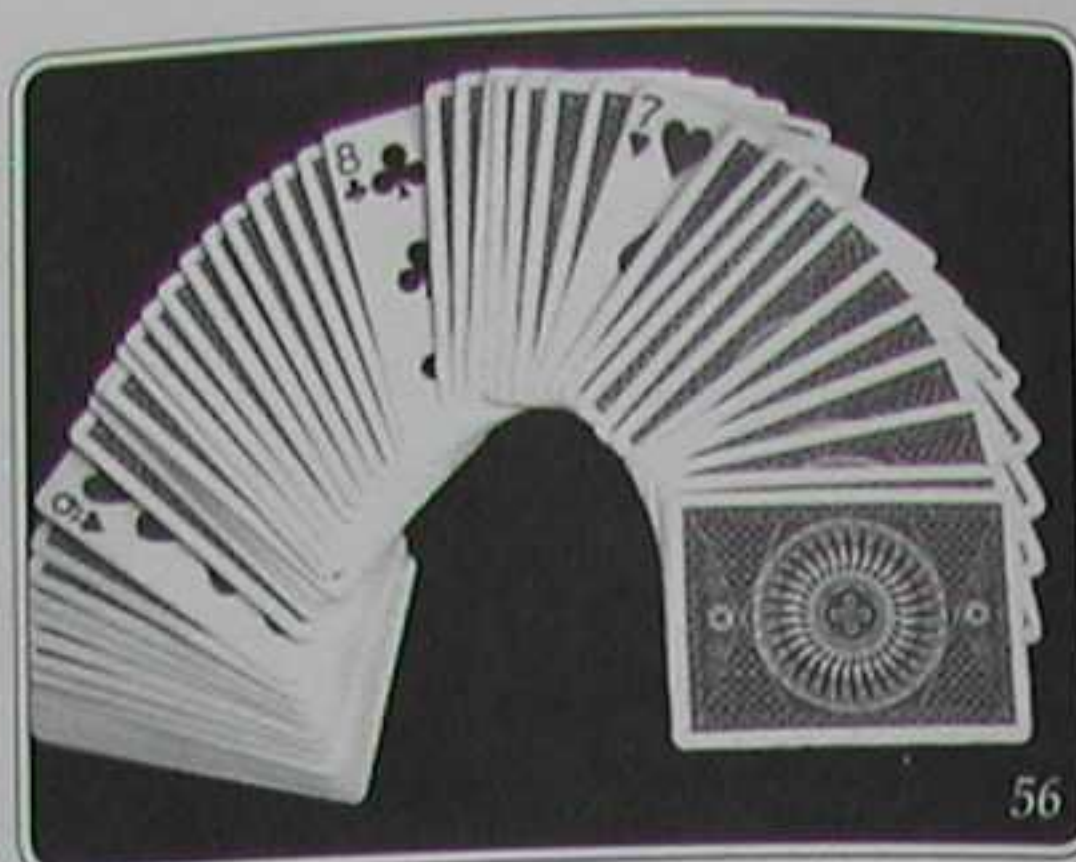
* You can follow with "Jumbles", described in my book *Sonata* (also see "Memory Jumble" in *Part II*, p. 195), and leave the whole deck in mnemonic order and face down. A beautiful combination—come on! You may also continue with our next trick, "A Grand Triumph".

† Camilo used faros for the task. I have chosen to adapt it to antifaros here.

for three—the selections (Fig. 56)!

But there's more. If you turn those three cards face down, keeping them in place, the stack is restored, though inverted, 52 to 1.

As you'll see, the effect is very strong and, on top of that, quite useful. Who would suspect that, after all the shuffling and dealing, you could have the deck essentially in the order it began. Take good advantage of this.



NOTE I

When you do the antifaro-4 at the beginning, you'll note that the cards end up in small face-up and face-down packets. As you pick them up diagonally, say, "This way they'll be mixed even more."

NOTE II

You might skip the antifaro-4 and do four out-faros instead, and then the three faros mentioned earlier. In this case, turn over the bottom half at the conclusion. The cards will end in regular mnemonic order, rather than inverted. Though it is technically more demanding (a total of seven out-faros), it has the added advantage that the small groups of three and four cards, all face up or face down, are never seen.

NOTE III

The fact that the trick ends with the cards in inverted mnemonic order (52 on top, 1 on the face), allows you to continue with the trick "Exact Location", described on p. 145.

6. A PREDICTED TRIUMPH

Here I have combined the two previous tricks to achieve an interesting prediction and magical revelation.

Once the cards are perfectly interlaced, face up and face down, have three cards peeked at in the standard fashion, while you learn their identities as explained in "Face to Face".

Now do an antifaro-4, turn the deck over and ribbon spread it. Ask the spectators to turn down the cards they peeked at. As they do this, turn away from them and write down the names of the three selected cards on a piece of paper. Set the paper aside and follow the procedure of "A Grand Triumph", giving the cards three out-faros and reversing either half of the deck. Have your prediction of the three "thought-of" cards read—which are also the only ones still face up in the deck.

7. THE THEFT OF THE CENTURY

This is my method for coming to terms with an impossible challenge.
EFFECT

Someone holds the deck between his hands and names a card. The magician waves his hands near the held deck, barely grazing his helper's hands, and magically steals the card named. He shows the card in his hands and then spreads the deck on the table to show that the card is no longer there (which is logical, of course, if the card has been removed).

METHOD

You find and palm the card named from a card index in your pocket. Pretend to steal it from the spectator's grasp and show its face (Fig. 57). The effect at this point is impressive, direct and impossible.

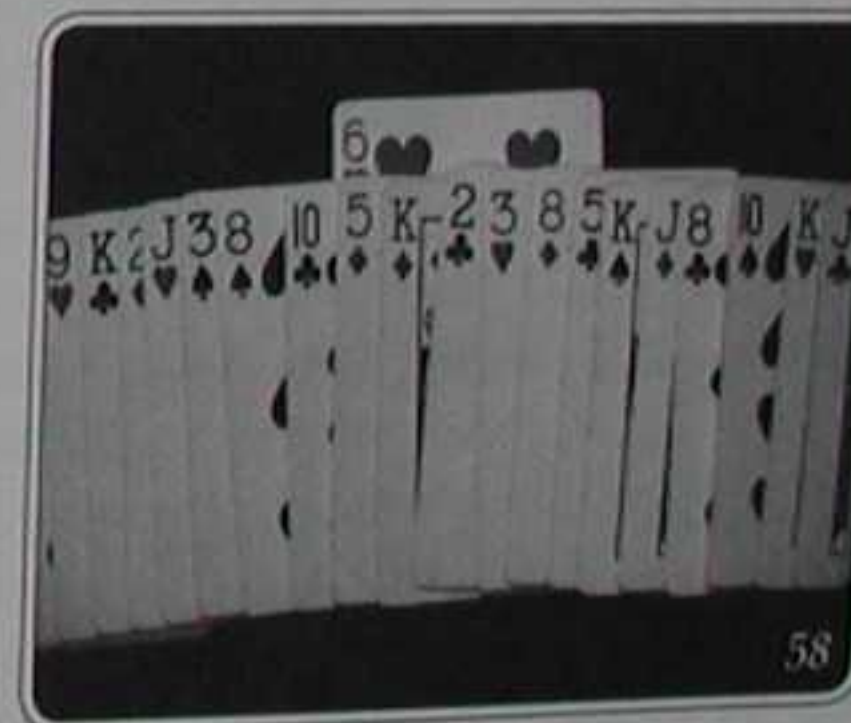


Retrieve the deck from the spectator and find the selected card, using your left little finger to riffle down the corner to the approximate position, where you then make a glimpse, adjust the position if necessary and get a break under the named card. With your left middle and ring fingers, dig into the break and push the named card to the right, sidejogging it.

Naturally, all this is done in a relaxed mood. The effect appears to be finished when the card from the index is seen in your hand.

Spread the deck face up on the table. The sidejogged card will remain concealed under the ribbon spread (Fig. 58; here, the concealed card has been outjogged to expose its position). If you prefer, you can also resort to the Tamariz perpendicular control for an identical result (see Appendix VI, p. 359).

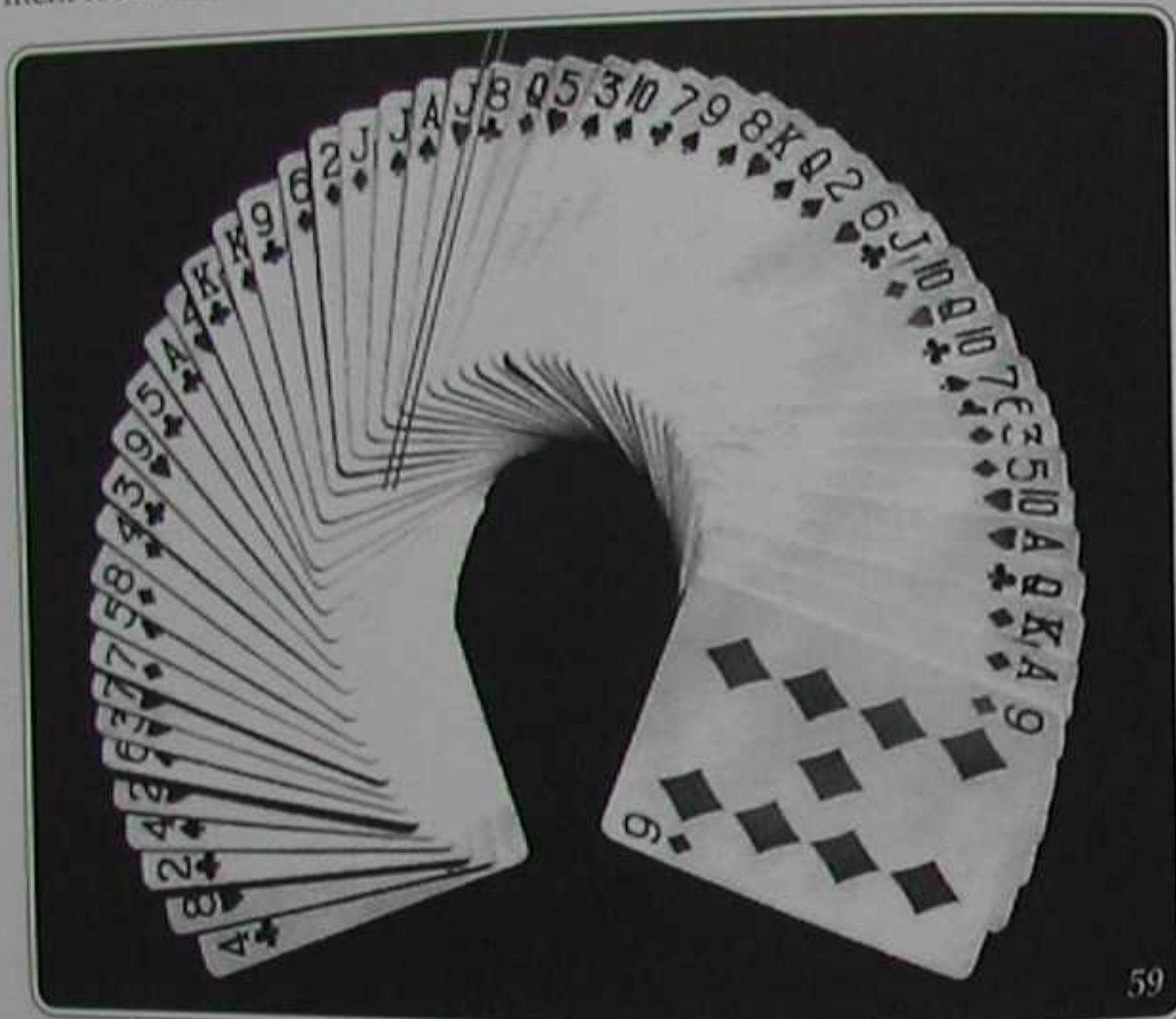
Another option for the concealment is to deal the cards one by one from the face-up deck, forming a face-down pile. When you reach the card before the selection (one mnemonic number higher; for example, if the selection is the 3♠, you watch for the 8♠), deal a double card, turning it face down as a single onto the tabled pile.* You may also apply the saliva methods described in "A Card Vanishes Instantly", p. 132).



* See Hugard and Braue's *Expert Card Technique* (1940), p. 5.

8. ROYAL LOCATION

As we know, with every out-faro, the $K♥$ and $K♣$ (35 and 18) exchange positions.* We also know that every card exchanges positions with its complement adding to 53 (Fig. 59). In other words, since $13 + 40 = 53$, the $Q♣$ (13) always remains at a symmetrical position to the $4♠$ (40). The same will happen with the $9♣$ and $9♠$ ($44 + 9 = 53$). By symmetrical positions I mean that a card fourth from the top, for example, will have its complement fourth from the bottom. (See "Stay-stack with Mnemonica", p. 156).



Reflecting on the above I realized you can ascertain the identity of any selected card (after one or more out-faros) by looking at the card that lies at a symmetrical position. The original stack number of the selection is determined by subtracting the stack number of the card sighted from 53.

For practical purposes, the fact that the $K♣$ and $K♥$ alternate between Positions 18 and 35 allows us—to determine quickly the location in the deck of a card pointed at or taken by a spectator. You simply count how many cards it is from the top (the $4♠$), from the bottom (the $9♦$), or from either of the two marked cards (the $K♣$ or $K♥$). By looking at the symmetrical card (the one at the same distance, at the other side of the second marked card) and mentally determining the complement adding to 53, you'll know the

* See *Expert Card Technique* (1940), p. 147.

selected card by its number in the stack. For instance, if someone selects the fourth card to the left of 35 (marked), you look at the fourth card to the right of 18 (the other marked card), which is the $5♠$ (16). The selected card will therefore be the $7♠$ ($53 - 16 = 37$).

NOTE I

The most awkward case for the secret count is when a card is selected near the center of the deck. Find the two central cards (a pair whose original stack numbers total 53) and obtain a little-finger break between them. With this break, the maximum number you will ever have to count is five, but frankly, I find this unnecessary.

NOTE II

Another application of this faro property is explained in "Learning the Identity of a Selection Without Glimpsing", in Appendix VI, ("Finding Cards"), 2D, p. 332.

NOTE III

Combine this idea with "Controlled Pairs" (p. 64), "Total Memory" (p. 89), "Rite of Initiation" (p. 169), "Sha-la-la-la-la" (p. 106) or "The Eight Mnemonics" (p. 151).

9. DOUBLE PREDICTION (LOUIS ZINGONE AND TAMARIZ)

In the third volume of *The Vernon Chronicles* (1989), written by Stephen Minch, there is a beautiful effect by Louis Zingone in page xxxiii, which I have adapted to Mnemonica.

EFFECT

A spectator cuts the deck into two fairly equal piles. Someone else is asked to think of a number no higher than twenty or twenty-two. The magician writes the names of two cards, as a prediction, on a piece of paper, which is left folded on the table. He turns his back to the audience and the spectator looks at the card lying at the number he thought of in each pile. The prediction is then shown to name them both, successfully concluding a direct and astonishing effect.

METHOD

The deck is in mnemonic order, from 1 to 52 ($4♠$ to $9♦$). When the spectator cuts the deck into two piles, glimpse the bottom card of the upper one. Let's assume you see the $10♣$ (24).

On a piece of paper, write the names of cards 17 and 41 (the $9♥$ and $7♥$). With this you're taking a calculated chance at someone calling seventeen, which often happens; and you use 41 because it is the total of the number of the glimpsed $10♣$ added to 17 ($24 + 17 = 41$). Fold the paper and set it off to your right.

Address a spectator: "Think of any number. It can be a high one, but no higher than twenty or twenty-two." As just mentioned, frequently seventeen

will be thought of, which sets you up for a miracle. If that should turn out not to be the case, you'll do a miracle anyway!

Hand the spectator the top portion of the deck (that with the 10♣ on the bottom) and, as you turn away, ask him to count cards to the table, one by one, until he reaches the number he thought of. If he thought of twelve, for example, he is to count off twelve cards. Tell him to put the last card counted into his pocket. He then picks up the cards counted and replaces them on top of those remaining in his hand.

Face the audience and, with any excuse, retrieve the packet from the spectator and glimpse its top card. If that card is the 5♠ (16), he should have the 9♥ (17) in his pocket and you're ready for the miracle.

If it's another card, for example the Q♣ (13), you then know he thought of fourteen and put the 8♥ (14) in his pocket. Leave the packet on the table.

Turn your back again to the audience and tell the spectator to take the other pile and count to his number, following the same procedure: counting cards one at a time and putting the card arrived at (14 in our example) into his pocket.

Meanwhile, with your back still turned to the audience, take out a piece of paper identical to the one used for the prediction and write the names of Cards 14 and 38 (14 + 24), which are the 8♥ and 10♥ (Fig. 60). The latter card is the one the spectator is now taking from the second pile. Fold the paper to look like the prediction slip and conceal it in your left hand.

When the spectator tells you he has put the second card into his pocket, turn to the audience and, with your right hand, take the prediction from the table (Fig. 61). Address someone to your left, saying, "You'll be the witness." At the same time you pretend to transfer the prediction to your left hand, but you actually palm it in the right hand, switching it for the paper already in the left (Fig. 62). Immediately extend your left hand to give its slip to the witness.



The witness opens the slip and reads aloud your prediction. Have the spectator take his two cards from his pocket dramatically. The cards match the prediction exactly (Fig. 63).

NOTE I

If the spectator thinks of seventeen, you don't need to write anything secretly or do a billet switch. Simply tell him to pick up the prediction, without your touching it, and to read it aloud—as you watch him fall flat on the floor.

NOTE II

If you prefer, you may resort to a different kind of switch, such as a gimmicked bulldog clip with a rubber band or spring (*à la* Bob Ostin), Annemann's one-handed switch, Al Baker's thumb-tip switch or Germain's paper pellet on pencil-point switch.

NOTE III

In the original trick by Zingone, two predictions are written on two slips of paper. This lends itself to other combinations and perhaps to an easier switch, since only one of the two pieces of paper is switched. On the other hand, it can raise suspicions concerning the one-ahead principle, of which many laymen are aware. The reader may choose according to his own taste and knowledge, if he has them on and if they aren't threadbare after reading this tome.

10. EXACT LOCATION (JORDAN, CLIVE AND TAMARIZ)

Here is an intriguing and direct divination and location of two cards, based on an idea described by Paul Clive.*

EFFECT

Put the squared deck face down on the table and move a couple of steps back. Ask a spectator to cut a small packet from the top and place it aside. He is then to take the top card of the balance, look at it and set it onto the removed pile. Have a second spectator cut another small packet off the remaining portion of the deck and set it on top of the card just noted (the top card on the first cut-off pile), thus losing it. Now instruct him to look at the new top card

* See "Cut at the Cut", on p. 152 of his book *Card Tricks Without Skill* (1946), in which he uses only one selection. With *Mnemonic* ready to go to the printer, I read a very interesting version devised by the very creative Simon Aronson, in his book *Simply Simon* (1995). Simon mentions that the item that started it all was "Discard Trick", marketed by Charles T. Jordan circa 1923. You can find it in Karl Fulves's compilation, *Charles T. Jordan: Collected Tricks* (1975), p. 154.



of the deck and put it onto the pile of cut-off packets. Finally, the spectator is instructed to complete the process by putting the uncut cards onto the others, thereby losing the second selection. The spectators have seen two cards that they themselves freely selected and lost, without the magician touching the cards. In spite of all this, he names both cards and their exact positions from the top of the deck. This is confirmed by the spectators themselves.

METHOD

All you need to do is reverse the order of all the cards beforehand (under the pretense of looking for the Jokers or any other reasonable excuse). Later, after the spectators have cut off packets, looked at cards and buried them in the deck, you glimpse the top and bottom cards. Let's say the top card is 16 and the bottom one 33. Name Cards 17 and 32 (one more than the upper card and one less than the lower). Those will be the two cards sighted by the spectators. But on top of that you can say, despite the fact that the cards were lost by the spectators themselves, that you have a hunch that the cards now are at positions seventeen and thirty-two from the top (call the mnemonic numbers of the cards in the stack). The spectators count the cards, one at a time and face down. When they reach seventeen, tell them to show the card to reveal one of the selections (the 9♥). Tell them to leave that card face up on the table and to continue counting, forming another pile (18, 19, 20...) until they reach thirty-two. They turn up the card and reveal it to be the other selection (the J♦) for a second climax.

While they comment and enjoy the effect, take the remaining uncounted cards and count them yourself, reversing their order in your hands. You can say you're making sure the deck is complete. Take the second selection (the J♦) and drop it onto the packet in your hands. Place the second counted packet onto that, followed by the first selection and finally the first counted packet on top of everything. The deck is back in mnemonic order, from 1 to 52.

NOTE I

The glimpse is better done quickly as you pick up the deck from the table to square it or to "feel its vibrations". Set it back on the table immediately. A very good way to accomplish a double glimpse is to get a little finger break under the top card and flatten the break to step the card slightly to the left as you turn your hand, with the deck, to point at a spectator with your left forefinger. Thus you can glimpse, at the same time, the bottom card and the corner index of the top card (Fig. 64).



NOTE II

Paul Clive uses a short card as the original top card, so that he can cut to it and show he cut to the selected card (which is directly above the short card). Keep in mind, he divines and locates just one card.

NOTE III

If you have someone give the deck one riffle shuffle before you begin this trick, you can undo the shuffle with Lennart Green's angle separation or Hofzinser's spread cull (see Appendix II, 3D, p. 279, and Appendix VI, p. 361). This leaves the cards in reverse mnemonic order (52 to 1), setting the substructure for you to perform this trick. Or you might begin with "A Grand Triumph" (p. 139), which also leaves the stack reversed.

NOTE IV

To prevent the spectators from associating the two cards with their mnemonic number, it's a good idea to cut five cards from the top to the bottom of the deck at the outset. Thus, after the two divinations, you can name the positions of the selections, which will be five more than their respective mnemonic numbers.

11. CARDS FROM POCKET STOP TRICK (RAMBLAR)

Among the attendants of the first Mnemonica workshop I gave (Buenos Aires, in the late 1980s) there was a very young talent, Adrián Guerra "Ramblar". Several years later he mastered the handling of Mnemonica and was generous enough to submit some of his ideas for this book.* His thinking is of a high quality, as is all of his magic. (His brilliant card work, aside from earning him First Prize in Card Magic at FISM 1994 in Japan, contains surprising effects worth many magical carats.) Let's look at four of his ideas.

EFFECT

The magician puts the deck into his pocket. Someone freely names any card. The magician begins to pull cards, one at a time, from his pocket and, as soon as the spectator calls *stop*, the magician brings out the selected card.

METHOD

For this simple and direct effect, you cut the deck while it is in your pocket to bring the selection near the top. Bring out the top card and lay it on the table as you explain that you will be taking cards out until the spectator tells you to stop. Having seen the first card you took from your pocket, you'll know the position of the card named. Bring out further cards out until you reach the one preceding the card named, making its removal coincide with the end of your introductory patter. Continue to take cards from the bottom of the deck and, when stopped, bring out the named card, which is on top. It all seems possible by your magical sense of touch.

* Also see his *Notas de conferencia* (lecture notes, 1977).

Needless to say, the effect achieved is proportional to the quality of the false shuffles employed before its performance, and to the moment chosen to perform it. If you do it after a series of tricks in which the cards seem to be disordered or are shuffled, so much the better. It is also good to show the pocket empty at the beginning.

If your pocket is narrow or tight (such as jeans pockets often are), cutting the deck inside it is awkward. Instead of cutting, you could simply turn a packet to a vertical position, while leaving the rest of the deck lying horizontally, and take the necessary cards from the top or the bottom of the proper packet.

Unknown to Adrián, Laurie Ireland published a similar effect, based on the same method, on page 19 of his wonderful *Ireland Writes a Book* (1931). In his version, Ireland switches the deck during the course of the trick.

12. NAMED CARD FROM POCKET (RAMBLAR)

EFFECT

The title says it.

METHOD

Here is the first of three applications of an ingenious idea by Ramblar. After some convincing false shuffling, have a card selected, learn its identity by glimpsing the card above it, and have the selection replaced at its original position. Run through the cards with their faces toward you and outjog the following four: Q♥ (11), 3♠ (21), K♠ (31) and 7♥ (41). As you do this, pretend that you are contemplating which of these might be the selected one. Name the selection, pretending it is one of the four. This completes the preliminary phase of the trick.

As you apparently square the four cards into the deck, perform the TPC (see Appendix VI, p. 359) to bring the four to perpendicular position (Fig. 65) under the cover of the right hand. With the left fingers, shift the angled cards to bring them near the right edge of the deck. Put the deck into your pocket with the faces turned outward. Have a card named and find it by riffling with your thumb through the upper end of the deck and noting when you have passed the cards that are turned. This can be felt, thanks to the break they cause in the riffle (Fig. 66). Riffle to the nearest break under the selection and then riffle single cards as necessary. The angled cards act as short cards and you'll never have to count more than eight cards, at worst, from one of the ends or from



one of the angled cards. Bring out the card for the climax.

13. CARD TO NUMBER IN POCKET (RAMBLAR)

In this trick by Ramblar, you again have the deck in your pocket and the same four cards (11, 21, 31 and 41) in perpendicular position (see the previous effect). Someone names a card and another person names a number from one to fifty-two. By making the necessary mental calculations (see "Any Card at Any Number", p. 82), you cut exactly, and secretly, where needed to bring the card to the number named. The accuracy of the cut is made possible by the four cards in perpendicular position.

The deck is brought out (after having squared the turned cards with the rest) and handed to the spectator, who confirms that the card named is at the number freely called.

14. CARD TO WALLET (RAMBLAR)

This extraordinary idea by Ramblar, that magnificent Argentine, again uses his system of four turned cards.

Put the stacked deck into your pocket and ask someone merely to think of a card. Bring the A♥ from your pocket and, without showing its face, put it into a Himber wallet and close it.

Nonchalantly put your hand and the deck back into your pocket and ask for the name of the card thought of. On hearing it, quickly find that card in the deck (keeping in mind that the A♥ is missing), palm it and bring out the hand to help in opening the Himber wallet. The back of a card (the A♥) is seen. At the same time, secretly insert the palmed card into the hidden lower compartment, using the opening that lies under the wallet when it is opened flat (Fig. 67), while you say, "I put a card here. This one..." Point at the card in view. Then close the wallet and continue, "You then named the card you were thinking of, the Three of Clubs [as an example]. It would be a miracle if this card..." Open the other compartment of the wallet and point at the card seen there, which is the face-



down 3♣. "...were the Three of Clubs..." Take out the card, show it (Fig. 68) and conclude with "...which is precisely what it is!"

15. ASSEMBLY OF SELECTIONS IN POKER HANDS (LEIPZIG AND TAMARIZ)



This is my Mnemonica version of Nate Leipzig's "Five Hands" from J. N. Hilliard's *Greater Magic* (1938, p. 560).

Deal five hands of four cards each, all face up, then stop suddenly before dealing the fifth card to the first hand. "Oops, they should have been face down." Pick up the fifth hand and lay it onto the fourth. Drop the combined pile onto the third hand, then onto the second and the first. Turn the gathered cards face down and drop them onto the talon. After some false shuffling and cutting, deal four hands of five cards each, all face down. The first hand will now contain Cards 1 to 5 of the stack, the second hand will consist of Cards 6 through 10, and so on. The stack order of the cards in each hand runs from bottom to top.

Don a blindfold that allows you secretly to see through it or down along your nose, and ask each of four spectators to pick up a hand and fan it, so that he can see the faces of his respective cards. Have each person upjog one of his cards and remember it.

By secretly noting the positions of the upjogged cards in the fans you learn their identities. Remember it all as you would a phone number. Thus, if they've upjogged, say, the 2♥, 5♥, Q♣ and 5♠ (the second card of the first hand, the third of the second hand and so on), you memorize their mnemonic numbers (2-8-13-16). Ask each spectator to shuffle his five cards. Next have the four shuffled hands put together in any order and handed to you. (You needn't see this.)

False shuffle the combined hands and spread the cards face up on the table. Pretend to feel something as you touch the cards with your hands. What you're actually doing is memorizing the positions of the five selections in the spread. I'm referring to the position of each card in its group of five, counting from the face back. To aid you in doing this, make a slight separation between each group of five cards while you arrange them on the table. Let's say the positions noted are: second from the face in the bottom group, third from the face in the next group, fifth from the face of the following group, and second from the face in the last group (which would be the top one, as the cards are face up). Forget the numbers memorized earlier and remember the new sequence: 2-3-5-2.

Gather the spread and turn the cards face down, putting them onto the rest of the deck. Now deal five hands of four cards each, on each round dealing seconds at the positions you've remembered and for the cards that follow them, until you reach your hand, at which point you deal from the top. In our example, in the first round of deals, you'd deal seconds on the second, third and fourth cards. The fifth card you deal, which is one of the selections, you give to yourself from the top. In the second round, deal two tops, two seconds and a top to yourself. In the third round, deal all the cards from the top; and so on. At the end you will have the four selections gathered in your hand. The spectators name their cards and you turn up your hand to show them.

Summing up, the face-up cards in your hands are in the following order (S being one of the spectators' selections), from face to top: x-S-x-x-x, x-x-S-x-x, x-x-x-x-S, x-S-x-x-x.

The cards are dealt as follows, after turning everything face down:

top-second-second-second-top
top-top-second-second-top
top-top-top-top-top
top-second-second-second-top.

You are left, by the way, with thirty-two cards in mnemonic order.

NOTE

You could name the cards instead of having them named, but by proving that you know their identities you run the risk of weakening the main effect of their assembly in your hand. The choice is yours.

MISCELLANEOUS IDEAS

1. A SPECIAL IDEA: THE EIGHT MNEMONICAS

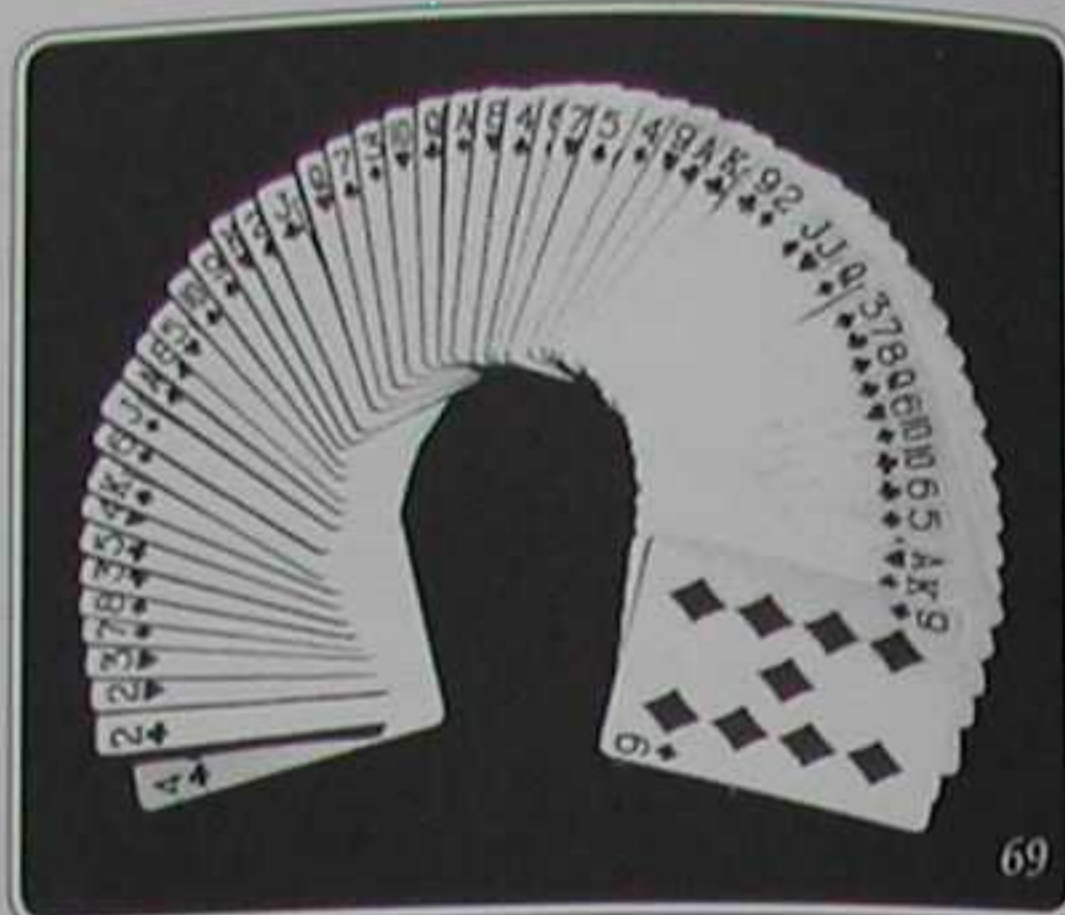
I thought it would be very interesting to be able to use eight different Mnemonica sequences to prevent spectators from noting the same sequence over and over. This becomes particularly useful after doing several tricks with stories told by the cards, memorization effects or spelling tricks. The idea consists of doing faros or antifaros to arrive at other stack sequences. Observe that, given the huge amount of material for the memorized deck and for this stack in particular, you might easily find yourself doing a series of eight to ten tricks. If you shuffle between tricks and perform with the new stacks thus achieved, you'll throw off the most discerning and analytical of spectators, as well as magicians who haven't read this section.

I came up with a very simple way to use the eight Mnemonicas that are arrived at with faros or antifaros. Follow it, cards in hand, starting with our standard mnemonic order.

Remove the 9♦. You now have fifty-one cards. Straddle faros may be followed by real cuts. (If you don't remove the 9♦, you should do out-faros and false cuts, in which case the 9♦ will always be followed by the 4♠.)

After the first straddle faro, all you have to do to ascertain the identity of a selected card is look at the card two positions above the selection. If you see Card 26 of the mnemonic order (the K♦), the selection will be the next one in that order, which is the 2♠ (27). The order is shown in Fig. 69. Observe that in this photo and the ones that follow, I have left the 9♦ in.

After a second straddle faro, you must look at the card four positions above the selection, and add one to its mnemonic order number. For example, if you see that the card four cards above the selection is the J♥ (20), the selected card will be the 3♠ (21) (Fig. 70). Keep in mind, however, that if you have removed the 9♦ and the card you see four positions above the selection happens to be the A♥ (51), then the selection is the 4♠ (1).

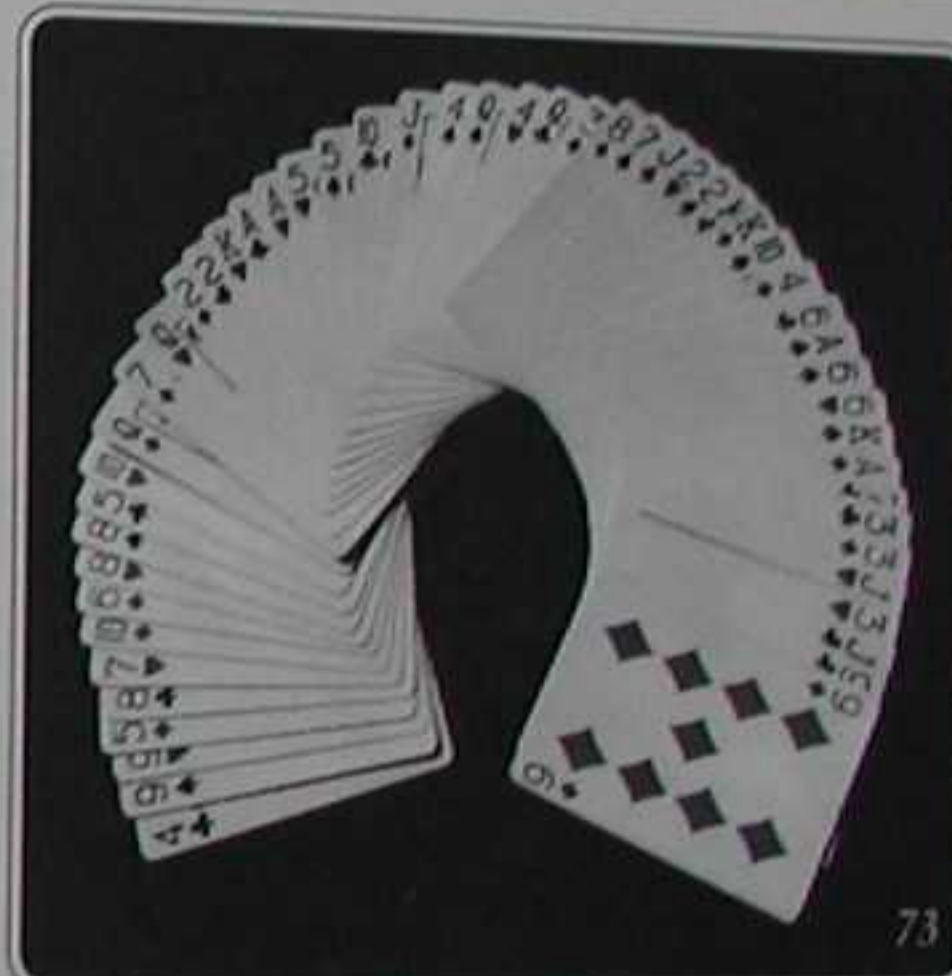
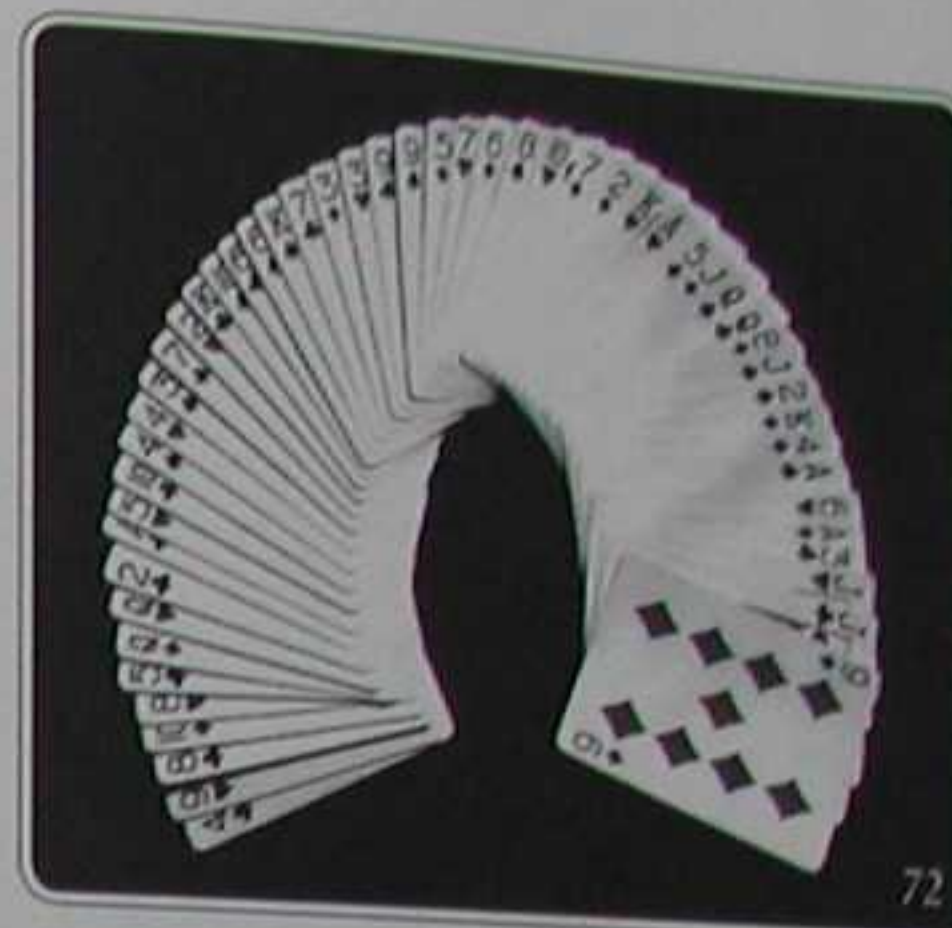


After the third straddle faro, you should look at the card three positions below the selection and add six to its mnemonic number (Fig. 71). For example, if the card three positions below the selection is the 8♠ (22), the selection will be Card 28 ($22 + 6$); that is, the 3♥. If the result, when adding six, is larger than fifty-one, subtract fifty-one from the result. For example, if the card three positions below the selection is the 10♦ (49), the selected card will be $49 + 6 = 55 - 51 = 4$ (3♠).

After the fourth straddle faro, look at the card three positions below the selection and add three to its mnemonic number (Fig. 72).

After the fifth straddle faro, look at the card directly above the selection and add eight to its mnemonic number (Fig. 73). For example, if you glimpse the 6♠ (15), add eight to it and you know the selection is the 6♥ (23).

After the sixth straddle faro, look at the card directly above the selection and add four to its mnemonic number (Fig. 74). For example, if you see the 6♠ (50), add 4 to it to arrive



at 54. Subtract 51 from it to arrive at 3 (the 7♦), which is the selection.

After the seventh straddle faro, look at the card directly above the selection and add two (Fig. 75). For example, if you see the Q♥ (11), the selection will be the Q♠ (13).

The reader will easily see that we can arrive to the same positions using antifaros. I have applied this idea to the half Mnemonica (enlarged to thirty-one cards, actually) in the trick "Total Memory" (p. 201).

Incidentally, here is a good system for telling you where to cut for the straddle faros, to determine which is the twenty-six-card packet and which is the twenty-five-card packet. For the first straddle faro, look at the bottom card and add twenty-six to its mnemonic number. Thus, if you see the 8♠ (22), $22 + 26 = 48$, cut at the Q♠. The upper packet will be the twenty-six-card portion. If the result of the addition is higher than 51, subtract 51 from it.

For the second straddle faro, add 13 to the bottom card. For the third straddle faro, add 32. For the fourth, add 16. For the fifth, add 8. For the sixth, add 4. For the seventh, add 2. And for the eighth, add 1. It's very simple and of great help for quick and precise cuts.

In the tables on the facing page you'll clearly see the various calculations. By the way, given the mathematical nature of the transformations that a deck undergoes with perfect faro shuffles, the possibilities of combining faros and Mnemonica are endless. If you're interested, I suggest you read the works of Elmsley, Gardner, Hugard, Marlo, Swinford and others to attain knowledge and technical proficiency concerning what can be achieved with such shuffles. Then you can derive new applications for yourself.

These tables are also quite useful for those tricks that include faro shuffles in their procedure, such as "Controlled Pairs" (p. 64), "Total Memory" (p. 89), "Sha-la-la-la-la" (p. 106), "Royal Location" (p. 142) and "Rite of Initiation" (p. 169).



TABLE I
THE CIRCLE OF EIGHT MNEMONICA'S

NUMBER OF STRADDLE FAROS DONE	LOOK AT THE CARD POSITIONED	ADD TO MNEMONIC NUMBER SEEN
1	2 above	1
2	4 above	1
3	3 below	6
4	3 below	3
5	1 above	8
6	1 above	4
7	1 above	2
8	1 above	1

NOTES

- The 9♦ is removed beforehand.
- If the total is higher than 51, subtract 51.

TABLE II
WHERE TO CUT FOR THE STRADDLE FAROS

STRADDLE FARO TO BE DONE	NUMBER TO BE ADDED TO THE MNEMONIC NUMBER OF BOTTOM CARD	CARD UNDER WHICH DECK IS CUT, IF 4♠ IS ON TOP
first	26	K♦ (26)
second	13	A♦ (39)
third	32*	J♥ (20)
fourth	16	J♠ (36)
fifth	8	9♠ (44)
sixth	4	Q♠ (48)
seventh	2	6♠ (50)
eighth	1	A♥ (51)

NOTES

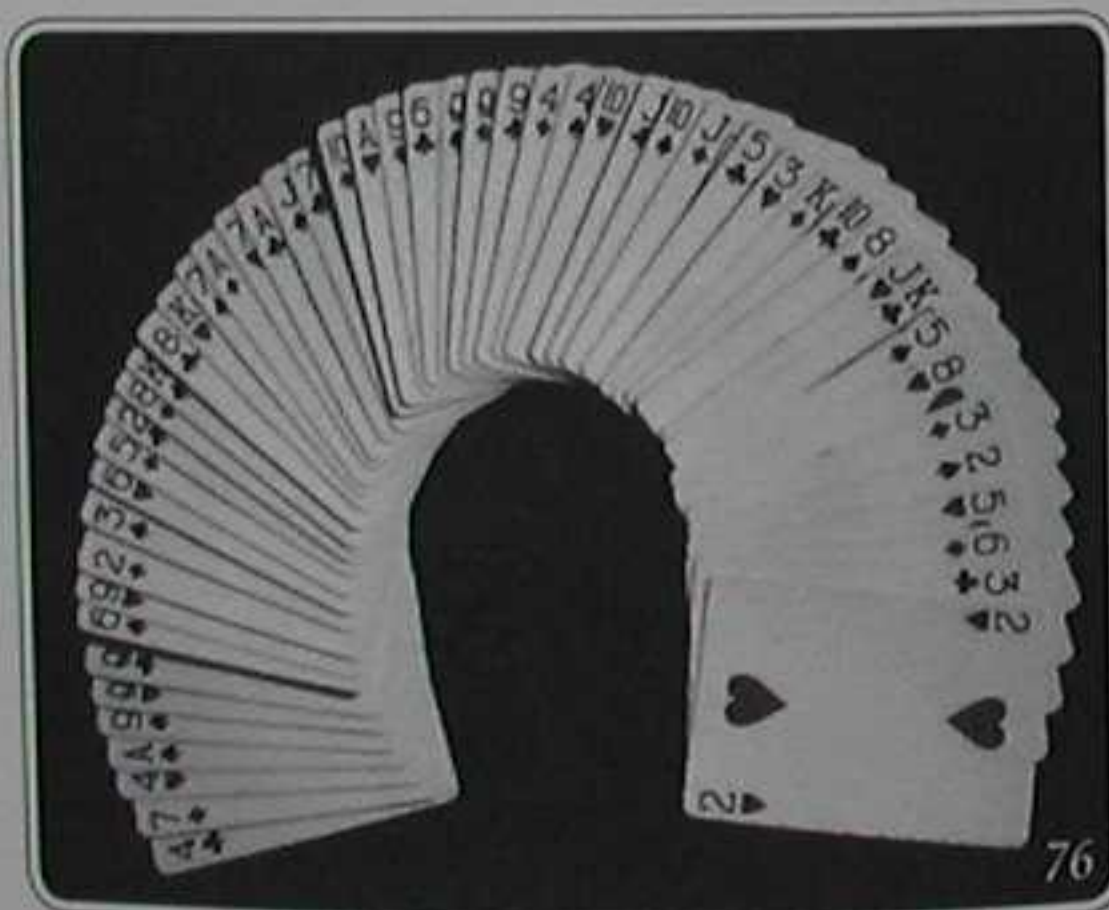
- The 9♦ is removed beforehand.
- The upper packet consists of twenty-six cards and the lower of twenty-five.
- (*) or subtract 19, if that's easier.

2. STAY-STACK WITH MNEMONICA

Part of this idea has already been used in "Royal Location", earlier in this chapter (p. 142). The idea opens the door to many extremely deceptive tricks. Come to think of it, Mnemonica is actually a deck in stay-stack, in which the mnemonic numbers of Cards 1 and 52 total 53, and so do those of Cards 2 and 51 and so on until you reach the central pair consisting of Cards 26 and 27. If you learn these pairs by heart you avoid having to subtract from 53 during the trick, and you can use Mnemonica as a deck in stay-stack order. Shuffles must always be faros or antifaros to retain the stay-stack organization of the deck.*

However, I still think it's more practical to arrive at a stay-stack order by doing a partial antifaro (up to the K♦) and reversing the order of the top twenty-six cards. That's one of the great advantages of Mnemonica.

Another possibility is to start from Mnemonica order, do a single antifaro and reverse the bottom twenty-six cards (Fig. 76), which leaves the 4♣ on top, followed by the 7♦, the 4♥, and so on (1-3-5...); and from the bottom: 2♥, 3♠, 6♦... (2-4-6...). This means that if you now do out-faros or out-antifaros (it's advisable to make them out-shuffles, so that you can restore the initial stack easily) there will always be a stay-stack order that you can readily see, in which every card assigned an odd number in the Mnemonica stack mirrors the position of the following even card in the stack. For example, if the 7♣ (47) is twelfth from the top, the Q♠ (48) will be twelfth from the bottom.



This allows you to have a card selected and hidden, after which you determine its identity by looking at the remaining fifty-one cards. Marlo has a method for finding the missing card in a deck in stay-stack order. It consists of discovering the gap left by the chosen card by looking at pairs from the center outward. The proximity in mnemonic number of the mirrored pairs makes this very easy.[†]

* I have just found the identical idea on p. 114 of Simon Aronson's magnificent book, *The Aronson Approach* (1990), whose last page is essential reading for any magician who loves his art. On researching the bibliography for this book, I found Ed Marlo had the same idea before both of us! See "It's Mathematical" on p. 40 of his *Faro Notes* (1958).

† See "New Deck P.M." in Marlo's *Faro Notes*, p. 27.

You can also apply my system, which I describe in "The Missing Card" (p. 167). Briefly, cut the deck approximately in half (or allow a spectator to do so) and ask someone to name a number from one to twenty and to find the card at that position in the cut-off top packet. Meanwhile, you secretly look at the card at that number from the bottom of the bottom portion to learn the identity of the selected card, which is the mirror-mate of the card you've seen.

3. A CARD INDEX

I want to point out that, when Ramblar showed me his idea of forming a card index with the cards in perpendicular position, I found it a suggestive and provocative concept.* This led me to devise another system, which consists of putting the top half of the stack (1 to 26) in your pocket, with cards 6 to 10 and 16 to 20 in perpendicular position. Thus, cards 1 to 5 will rest end up, followed by 6 to 10 turned side up, then 11 to 15 end up, 16 to 20 side up, and finally 21 to 26 end up (Fig. 77).



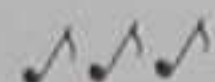
This forms an index of those twenty-six cards, and you can find any of them very quickly, since you'll never have to count more than three cards (searching in the corresponding group of five cards). For applications of this idea, see "The Theft of the Century" (p. 141), "Card to Wallet" and "The Reversed Card" (see p. 234 for both these).

4. AN ASSORTMENT OF VERY BEAUTIFUL, LOOSE AND SIMPLE IDEAS (IN THEIR DESCRIPTION, NOT IN THEIR EFFECT)

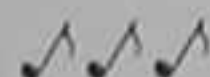
To make it look as if you're using a shuffled deck, here is a practical ruse I often employ. The idea consists of having the deck set in mnemonic order, cutting the 2♠ to the bottom and slipping the A♠ under it. Add a Joker to the bottom, and the advertising card (or the card with the table of poker hands, or another Joker) to the top. Put the deck into its case, which has been opened carefully to make it appear still sealed. In performance, open the card case, making it look as if you're doing so for the first time. Take out the deck, remove the Jokers and the advertising card, and casually flash the 2♠ behind the A♠ to make it look like a new deck in factory order from Ace to King. False shuffle the cards in different ways, transferring the

* See "Card to Number in Pocket", p. 149.

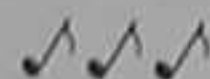
A♠ four positions higher, to its proper position in the stack, in the process. Then spread the deck face up on the table to show it is well shuffled. (Poor spectators—someone will die of astonishment from what is to come.)



Looking for glimpsing techniques for Mnemonica, a thought occurred to me that resulted in a *great and very direct prediction effect*. Someone names a card. Using estimation, remove a card from the deck that is as near as possible to the location to the one named, and obtain a little-finger break at the point of its extraction. While you carry out these actions, say, "You have named a card freely. It could have been any one; this one, for example." Suiting actions to words, show the card you've just removed. Riffle a few cards upward or downward from the break, as necessary, to move the break under the named card, and continue, "And I have known, for a long time, that you would name just that card." Side steal the card into your right palm and produce it from a pocket as you conclude, "That's exactly the one I put it here yesterday." It is essential not to look at the deck during the counting and side steal.



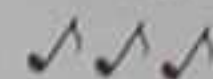
Here is *another idea that originated the same way*. Show the Joker face up on top of the deck. Have a card named. As if toying with the deck, do a slip cut at the point where you estimate the named card to be. The Joker remains on top, while the selection should be among the top or bottom three cards. Take the face-up Joker and the face-down card under it together, holding them as a single card, and briefly bow them concavely, to glimpse the index of the lower card from above, as you say, "The Joker is a magician and he's doing something magical." * You now know the exact position of the card named, which should be the first or second below the Joker or from the face of the deck. All that's left is reach it, palm it off and take it out of the pocket of the spectator who named it. The spectator's face will normally turn pale, not without reason.



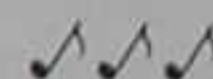
With the same glimpse, but *applied to the change of a card*. The deck has just been cut by a spectator. Therefore, you don't know the positions of the cards. He names one. Turn the top card face up and say, "Don't you prefer this one? It's so pretty." If that turns out to be the card, more than one magician who sees this happen will die. It has happened twice to me, and has resulted in two funerals. If it's not the card named, continue as suggested in the preceding idea (using the top card in place of the Joker) and do a slip cut to lodge the face-up card over the one named, whose exact

* See Hugard and Braue's *Expert Card Technique* (1940), p. 96.

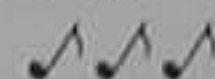
position you know. Do a double lift and perform the venerable snap-over change (holding the back-to-back double by its sides in your palm-down right hand and letting it snap off your right middle finger and over) to change the top card into the one named.*



I have found the stacked deck is most useful to *force any number*. You simply have the deck cut and, after glimpsing the bottom card, ask someone to take three or four cards from the top or bottom, or a combination of top and bottom cards, so that their values, added or subtracted or multiplied, total the number you desire to force. In the reading, it might seem difficult and even bold, but that is by no means the case. Let's say you want to force thirty-three and they cut the 6♥ to the bottom. You make your calculations as you patter and say, "Take the top card and the bottom card and, well, three more from the top, and add all their values." That would be $10 + 6 + 5 + 10 + 2 = 33$, counting the picture cards as 10. If you want to force forty-eight and they cut the 7♦ to the bottom, tell them to take two cards from the bottom and the top card ($7 + 2 + 3 = 12$), and then to multiply the total by the value that is now on the bottom (or on top, since both are Fours): $12 \times 4 = 48$. Try it and you'll see. If you can't find the right combination, you can always tell them, "To make it really random, cut again."



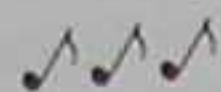
Though I don't do so myself, *marking the backs of a stacked deck* allows many miracles that other magicians find as impressive as the public does similar feats not using marks. It stuns them! I believe it was Theodore DeLand who, at the beginning of the twentieth century, first used this resource and sold it with his Eureka Deck. Later, the Iranian, Rezvani, and his disciple, Claude Rix, found many applications for a stacked and marked deck (see the bibliography, pp. 395–396).



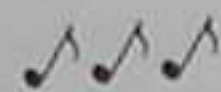
Let's not forget *the fabulous idea using an overhand shuffle*: When a layman gives the deck such a shuffle, it is never a thorough one. He usually runs packets or blocks of cards, and though the stack doesn't remain intact, there will be groups of cards that retain the stacked sequence. Therefore, if a spectator takes a card, chances are fairly good that the one above it is still its stack neighbor.

Bert Allerton, Frank Garcia and other brilliant professionals (and good ones as well—not always the same thing) have put this diabolical subtlety to fine use (how naughty of them!).

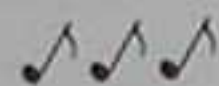
* This sleight has, over the years, been explained in a number of texts; e.g., *Card College*, Volume 5 (2003), p. 1133.



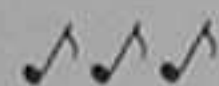
Something similar happens if they do a *riffle* or a *dovetail shuffle*. In this case you should look at two or three cards above and below a selection. This way you can know, with absolute certainty, the identity of the selection. I use this all the time.



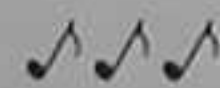
There is the wonderful idea of having any suit named, upon which *you produce all the cards of that suit*, one at a time and in sequence, through various magical or flourished means—though, perhaps, the Ace through Seven will suffice.* You could likewise have a number named and produce the four cards of that value. Or the Jack, Queen and King of any named suit. Or the twelve picture cards of the deck. Or even the cards that make up the spectator's telephone number.



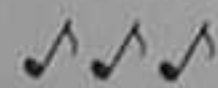
Combining in a single deck *Mnemonica* and Val Evans's "Multieffect Cards",† all the tricks with the Multieffect deck, though already excellent, can be improved since, with the *Mnemonica* sequence, each set of paired cards exhibits no apparent relationship.



Many good effects with two decks can be performed as well, using *Mnemonica* and any gimmicked deck such as a Stripper Deck, Multieffect Cards, the Mene-Tekel Deck, Franklin V. Taylor's Peek Deck‡ or the Sven-gali Deck. Endless possibilities come to mind as soon as you take a stacked deck and a gimmicked one and begin to play with them. Try it out and you'll surprise yourself.



The above idea mutates when you use only *one deck consisting of a half Mnemonica, while the other half is gimmicked in some way*. Think about it and you'll see.... (Others have done it.)



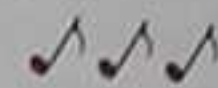
I also think that with *two decks stacked in reverse order to each other* (one from 1 to 52, the other from 52 to 1) there must be some combinations,

* Let's remember the magnificent effect by Ricky Jay, as well as the exquisite version by the great José Carroll (see "Suit Appearance" in his excellent book, *52 Lovers* [1988], p. 137, which I published with Ramón Mayrata during the beautiful Frakson Books adventure).

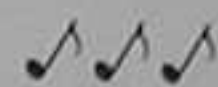
† See the 1936-1937 Winter Extra issue of *The Jinx*, p. 177; and my book in Spanish on this deck.

‡ See *The Phoenix*, No. 25, Dec. 25, 1942, p. 103; or J. G. Thompson, Jr.'s *My Best* (1945), p. 111.

mathematical and otherwise, that can produce varied effects. The two decks may have the same backs or one might be red backed and the other blue backed. It's your turn, readers.



With a *stacked deck concealed* in an inside breast pocket, a side jacket-pocket, hip pocket, out of sight in your lap, under your belt, etc., you could, at any time, add a duplicate of a selection made from another deck. This provides a stranger card that opens the door to countless miracles.* By the way, if the deck in use is also stacked...



Here is something I have used extensively and that I recommend to you. It is the idea of *presenting Mnemonica tricks with a partner who knows the stack*. Imagine how many devilish things you could do with her ("her" is *Mnemonica*, sorry), such as telepathically sending your accomplice one or more cards (through cueing her the mnemonic number of the card on the bottom, by simply saying something like "I've tried it sixteen times and it has only worked once. Let's see what happens today." You can also flash the bottom card to your partner during a riffle or an overhand shuffle, or by dropping a card "accidentally" or...or...or...). A revelation: Your partner cuts, by estimation, to the spot you require for the procedure of a given trick. A steal: Someone names a card and your partner cuts it to the top or near the top by estimation, and you immediately palm one, two or three cards off, as necessary (perhaps by resting your hand on top of the tabled deck and spreading it, taking one or more cards in gambler's flat palm, between the right thumb and little finger). Produce the card named from your pocket and leave behind the ones you don't need. Ask your partner, as a bonus effect, to name one or two cards. She names the ones you have left in your pocket after she has glimpsed the bottom card after the cut, or she allows you to glimpse it, upon which you verbally code it to her. The divination of the cards in a packet drawn by a spectator can be done alternately between your partner and yourself. Your partner could also have another stacked deck concealed behind her back or under the table, which is like having an automated card index. She could just as well have the other stacked deck in full view and the two of you can perform tricks with two magicians and two decks. And how about three magicians who know the stack, equipped with two or three stacked decks? or...or...or... (it's a beautiful sensation of vertigo, isn't it?).

5. AN IDEA FOR MAGICIANS: MNEMONICA AND STRIPPERS

As I mentioned earlier, you can achieve fabulous effects with a Stripper Deck stacked in *Mnemonica* order, in addition to the obvious and

* See the chapter on the stranger card in Hugard and Braue's *Expert Card Technique*, p. 362.

magnificent resource of being able to unshuffle a deck that has been riffle shuffled by a spectator.

Here is another idea I thought of, and a comment (quite an interesting one, I believe) pertaining to that idea:

A card is selected and replaced in a different position in the stack. You divide the deck in half and turn one of the packets end for end as you set them down in readiness for a spectator to give the cards a riffle shuffle. You then unshuffle the halves, after which the selected card is the only one not in position.

COMMENT

This is inferior to other applications using a Stripper Deck, but it fools magicians because they don't think of Strippers, since they take a card themselves and replace it wherever they want, and neither the deck nor the card are turned end for end. Since they shuffle the cards themselves, the idea of a stack doesn't occur to them either.

So we have a good example of "bad" magic that can be used to fool the guys at the club—or for competitions (??!!).

I'll describe it here, isolated, as an example of evident artistic risk, though not a fatal one. Unfortunately, there is much material thought of, written up and performed that only magicians like and are, in the best cases, fooled by. Obviously, when performed in that context and for that audience, such things can be magnificent. The mistake—a big artistic mistake—lies, in my opinion, in doing these pieces for a lay audience. Needless to say, I'd be the last to condemn it—for two reasons: First, because of the oversights I've made in this area, despite a continuous attempt at a thorough analysis of the artistic material I choose to perform for magicians, for laymen and for both. And, second, since it provides us pleasure, joy and fun, why neglect it? However, it wouldn't be a bad idea to make it a private and personal pleasure, rather than burdening others with it.

THE ART OF IMPROVISATION WITH MNEMONICA

1. TO INTRODUCE THE SUBJECT

If a deck of cards, in its natural condition, without stacking, is already a magnificent instrument for impromptu creation, for improvising as you go, when it is tuned in the key of Mnemonica it becomes the richest and most versatile instrument one could possibly imagine. The expressive potential is almost endless. It is limited only by our technical knowledge, our imagination, our theoretical background, our psychological capabilities, our mastery of the composition of magical pieces and our own artistic talent. With a stacked deck in our hands (or any deck, since we can set it up in only a few minutes and in front of everyone) we are free to play and

express ourselves artistically, conveying our personality, our performing style and our present mood.

With Mnemonica we can improvise without limits, we can imagine and devise effects, and let ourselves be carried away by our magical and artistic intuition of the moment, by the relationships that develop between ourselves and our collaborators (who are referred to, in a limiting way, as spectators), as if making love with them.

Though I have already outlined several possibilities for improvisation in the context of the tricks "Divination" (p. 79) and "Obedient Cards" (p. 88), I want to be more explicit on the subject and as complete as possible. Needless to say, given the nature of the subject under discussion, only a few seminal ideas can be tossed into the air with the sure hope that they will bear fruit in your mind, along with many other personal creations of your own.*

2. THE TECHNIQUES

The instrument for our musical magic, our bewitched music, is in this case the deck of cards tempered by Mnemonica. Now we need as many techniques of interpretation as possible to be able to express with ease and quality our magical ideas as they come to us.

With the memorized deck, we can force any card (we know where it is and can have the deck cut and arrive at it through counting, spelling, etc.). We can force all the cards bearing the same number (for a value named or the number of letters in a name or word). We can likewise force all the cards of a given suit. We can make any card appear, or all the cards of the same value (remember the celebrated "Suit Appearance" of José Carroll in his *52 Lovers*). We can have a named card rise from the deck, or force a number (by forcing a card of that value or of the sum of two or more forced cards, starting from a cut). We can cull the cards we need without looking at their faces, or bring any card or cards to any position in the deck. We can almost instantly palm the cards we want, or make any card or cards disappear by concealing them or by palming them off. We can secretly reverse any card, turn it end for end, or fold it into quarters. We can sort the cards by color, by suit or by value. We can also alternate the colors, card by card, resorting to the Hofzinger spread cull, the Tamariz perpendicular control or the Green angle separation. We may find, gather or sort the needed cards for any kind of gambling game (further aided by stock shuffles).

* My good friend Michael Close comments on this subject in his fabulous *Workers 5* (1996, p. 160), using the term "jazzin", because of the obvious similarity with jazz improvisation. His friendship and politeness, however, make him falter into exaggerated praise in respect to me, though the mere fact that I mention this clearly indicates that I was very pleased and that I secretly desire that you read it. In any case, you'll benefit greatly from the rest of his book.

and much more. And—I repeat—all of this almost instantly and without looking at the faces of the cards, while we patter, or as a spectator shows a selected card around or writes down its name or value.

3. THE EFFECTS

With all this, the effects we can improvise are endless, and include productions, reversals, vanishes, assemblies, rising cards, coincidences, transpositions, transformations, predictions, divinations, color changes, demonstrations of any card game. As you can see, Mnemonica is by no means limited to mental effects. And all this blossoms from the same root: just a deck of cards in the magician's hands, and sometimes—even better—untouched on the table or in the grasp of a spectator! I have been performing Mnemonica tricks for many years. My repertoire includes over fifty of the tricks described in this book. I have enjoyed them immensely and, I hope, made my audiences feel the same. But many times—hundreds in the last twenty years—I have performed unique tricks, ones never repeated, that were improvised on the spur of the moment. I have often had a number, a card, a suit or a card game named, without having the slightest idea what I was going to do; and then I have asked another spectator to cut the deck or to make several piles, still without a firm plan in mind. According to where the cut was made, I have asked the spectators to spell, or to remove and keep several cards from the spot at which they cut. And only then did I begin to fathom the trick I was to do. I'd later reverse a card secretly, the value of which matched the number of cards removed, and from those I would name the ones of the suit chosen and, once there, I thought that with the remaining cards one could put together a good hand for poker or blackjack or some other game; and later, with a color change, I'd transform one of the cards into a better one for that game, and finish by showing that the two or three best cards for that hand (three Kings, or Jack and Ace, etc.) have mysteriously and magically passed to the pocket of an astonished spectator. Then, and only then, did I realize what the effect was. I have restored the order of the six or seven cards used and followed up with one of the carefully studied and rehearsed tricks, from among the ones in this book, and then another that didn't need a stack but that kept it intact (see Appendix I, p. 257). After this I'd follow with a briefer Mnemonica improvisation and close with one of the smash endings unique to Mnemonica (or of those possible with any memorized deck). And all of that was achieved by following my instinct, knowledge, drive and artistic intuition, always trying to suit the circumstances, the comments of the participants (often called spectators), the opportunities that fortune laid before me; playing, jazzing, enjoying and—I want to think—creating enjoyment for others.

Chapter Seven

Tricks Specific to Mnemonica

III. More Tricks with the Stay-stack Deck

Tricks Specific to Mnemonic

III. More Tricks with the Stay-stack Deck

1. THE MISSING CARD (MARLO AND TAMARIZ)

Ed Marlo has a nice effect using stay-stack, in which a card is selected, returned anywhere in the deck, and the magician ascertains its identity by looking at the faces of the cards. On going through them, starting with the two mates at the center and moving outward, the only cards that are not in symmetrical or mirrored positions will be the selection and its mate. This divination can be repeated.*

In my opinion, the Marlo trick would be easier to perform if, instead of having the selection returned to the deck, the spectator puts it into his pocket without looking at its face. You then run through the deck and name the missing card, which is the mate of the only one that doesn't have a mate in the deck. I find it more logical (you search at full speed to discover which card is missing), and easier in presentation (there is only one unmatched card, the mate of which is in the spectator's pocket, and you can name it without further effort). When the spectator brings the card from his pocket and shows it, it proves, to great effect, to be the missing

* See "New Deck P.M." in Marlo's *Faro Notes* (1988), p. 27.

one. Furthermore, the ending of this variant of mine consists of something I think is very strong: The third time it is done, I have three spectators each take a card, each from a different part of the deck. Without anyone looking at the faces of the selections, they put them into their pockets. You then take the deck, run through it and name the three missing cards. The effect is three times stronger, yet the method is the same. In other words, you'll find three unmatched cards that are the mates of the selections (Fig. 1). Keep in mind that if they take two mates you must kill the spectators. Or you could determine the missing pair by knowing the stay-stack order (using the system given in Table 1, p. 155).



2. PRODIGIOUS MEMORY (VAL EVANS, BURLING HULL, TED ANNEMANN AND JUAN TAMARIZ)

EFFECT

After thoroughly shuffling the deck the magician cuts it into two piles and has one freely chosen. He puts the other away. The selected pile is shuffled and a spectator gives it a complete cut. The packet is then spread face up on the table and the magician, with a quick glance, memorizes the order of the cards and the position of each from the top. To prove it, he goes to another room, from which he can't possibly see the cards, and from there calls out all the cards and their respective positions.

METHOD

After giving the stay-stacked deck several faro shuffles (letting everyone see that they are real shuffles without saying as much—you may ask the spectators if they want you to do one more shuffle or not), do a false shuffle and then cut the deck exactly in half (between the two center mates). Have one of the piles selected and casually put the other into your pocket.

False-shuffle the selected pile *à la* Charlier. Allow the spectator to give that packet as many straight cuts as he desires. Then spread the packet face up on the table and pretend to memorize all the cards. Actually, all you have to do is note the card at the face (the only one whose entire face can be seen). Once you're out of the room and by yourself, take out the packet that is in your pocket and cut the mate of the card you've remembered to the rear.* Holding the packet face up, name the mates of the cards you see, moving

* If you prefer to stay in the room you may simply turn your back to the audience, taking care that they don't see you take the cards from your pocket. Keep your elbows close to the body to conceal the movement of your hands.

from face to rear. As you do this, hold the cards in a fan and outjog every fifth one (the fifth, the tenth, the fifteenth and so on) as shown in Fig. 2 (which, just so you know, shows the cards in the initial stay-stack order, without any straddle faros having been done). Now have the spectators call out any positions and you name the cards at the positions called, using the outjogged cards to quickly find the required mates. With this method you can also do the reverse, accurately telling them the positions of any cards they call for.



REASSEMBLING THE STAY-STACK

While you're still alone in the next room, cut the black Ace to the bottom of your packet and put the packet back into your pocket. Go back to the room where you were performing, take the cards from the table and cut the other black Ace to the top. Bring the packet from your pocket and reassemble the deck, leaving one of the black Aces on top and the other on the bottom, or both in the middle. You're back in stay-stack order.

NOTE

You may repeat the effect after a couple of faros or an antifaro.*

3. THE RITE OF INITIATION (AFTER AN EXTREMELY CLEVER IDEA BY LUIS GARCÍA SOUTULLO)

When Luis García, with the collaboration of Víctor Espino, published his amazing routine in the *Escuela Mágica de Madrid's* Circular, in 1979, I realized the scope of magical possibilities embodied in the faro shuffle. Until then, I thought the faro was of little use, since most faro effects could be better achieved through other means. But that marvelous idea by Luis made me change my mind and prompted me to create my own version of his routine. That occurred years later, while I was still under the spell of his beautiful sequence and presentation. The plot is essentially unchanged, but I have added other effects and the use of the wonderful Mnemonica, the subject of our explorations and of this book.

In short, Luis's routine consisted of breaking the seal on a new deck, fanning the cards to show their faces blank and, after some flourishes, making the numbers, spots and pictures appear. Then, accompanied by poetic patter, he did eight out-faros, which as you know bring the deck

* There is yet another version in the *EMM Circular*, No. 62, 1980, p. 68, j, and in my Spanish book on Val Evans's Multieffect Cards, Tricks 10, 11 and 12, pp. 48-51, as well as in the Winter Extra Issue of *The Jinx*, 1936-1937, p. 177.

back to its original order. The incredible thing is that, throughout the routine, you explain to the audience that the shuffles are perfect weaves, and yet the final effect is a true miracle.*

In any case, let me repeat here the comments that came from my soul when I first read the routine:†

"What a good idea to begin with a new deck and come back to the same harmonic order of numbers and colors!

"What a magnificent way to lead the spectator to the false assumption that he is witnessing maximum disorder (after the fifth faro), while there is no such disorder but simply a new and different order!

"How incredible the final explanation, which is actually the true factual account, but doesn't really explain everything, since no one understands it!

"What a revolutionary way to do a trick, while explaining the true secret (that precise shuffles are being done)!

"What a fabulous first paragraph on page 374 of the EMM Circular, as much in the first reading, which prepares you for the effect, as in later stages: treating science versus magic, the inventive approach of the physicist and his need to explain the unknown through logic, going strongly against the odds, etc. This paragraph and this presentation, as are many of Luis's, are worth more than a thousand recitations of empty, corny patter.

"What a wise spider's web, perfectly interlacing the three lines of presentation ('be careful with the shuffles of hustlers', 'observe how cards live' and 'magic reaches the point where science needs to invent to survive')."

So much for my comments from 1980.

Well, my version travels a different logical path (I am not Luis) and I have only kept the notion of the birth and life of cards, and their relationship to the lives of human beings. I'll eventually describe this version in a book. Here I'll outline a different one, one specific for Mnemonica.‡ Although the pretty idea of describing the faros as perfect shuffles—which is the essence of Luis's "Rite of Initiation" in its first and purest version—will be lost, the following constitutes a complete card act.

A. TAMARIZ VERSION WITH FAROS

1. Take out a new deck and break the case seal in front of the audience.
2. Bring the deck to the symmetrical starting position. From the top down, Ace through King of Spades, Ace through King of Hearts, King through Ace of Diamonds and King through Ace of Clubs.

* A complete explanation of the routine can be found in the EMM Circular, No. 60, Dec. 1979, as well as in Luis García Soutullo's book *Rito de Iniciación* (1979).

† Originally published in the EMM Circular, No. 62, Feb. 1980.

‡ By the way, it was during a discussion with Luis García about "Rite of Initiation" when I hit on the idea of using faros to arrive at a mnemonic stack (Marlo had independently thought the same thought, though he developed it differently).

3. Do some flourishes, such as fans and spreads. Handle the cards with care.
4. Do two out-faros and a few false shuffles and cuts.
5. Perform "The Missing Card" (p. 167), which is my version of Marlo's "New Deck P.M.", divining one card only.
6. Perform "Aces, Kings—and Other Poker Hands" (p. 34).
7. Do a third out-faro.
8. Perform "The Missing Card", this time with three cards drawn from the deck.
9. Do a fourth out-faro.
10. Perform "Super Poker" (p. 31). Reassemble everything.
11. Bring the deck to Mnemonica order and do any Mnemonica tricks you desire.
12. Bring the deck back to stay-stack order.
13. Do a fifth out-faro. Show the apparent disorder of the deck.
14. Do "Prodigious Memory" (p. 168).
15. Perform, if you wish, any other trick using stay-stack.
16. Do three more out-faros, bringing the deck back to its original order, with the suits and values in sequence—but don't reveal this yet.
17. Perform Vernon's "Triumph" with a named card. This retains the suits and values in sequence.
18. Display the deck in perfect order for the grand climax.

As you can see, there is variety in the effects: a poker demonstration, a Triumph revelation, divinations, etc.,* all culminating in a fabulous climax that brings all the cards back into order, reflecting the premise of eternal return, which is the foundation of the whole routine, or rather, the entire act.

B. TAMARIZ VERSION WITHOUT FAROS

This routine can also be performed without faros, using antifaros instead.

1. Transform the order of the cards from new-deck sequence to stay-stack. Do a couple of false shuffles and cuts.
2. Do an antifaro-3 (eight piles with a pick-up in a zigzag pattern. See Appendix V, p. 321).
3. Perform "The Missing Card", divining only one card.
4. Perform "Prodigious Memory".
5. Do an antifaro-1 (two piles, justified by a trick with a force and a divination).
6. Perform "The Missing Card", divining three cards.
7. Perform other tricks using stay-stack.
8. Bring the deck to Mnemonica order and perform tricks with it.
9. Bring the deck back to stay-stack.

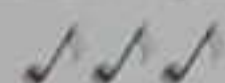
* This et cetera includes any effects you chose when working with the Mnemonica stack: direct, mental, offbeat effects. There are over a hundred in this book!

10. Perform "Super Poker".
11. Do an antifaro-4.
12. Perform Vernon's "Triumph" with a named card.
13. Climax with all the cards in order.

Or, after "Super Poker", go directly to:

- 11b. Dealing the whole deck into four piles twice for the "Grand Bridge Deal". Climax.

You only need to do two antifaros (or three, if you follow Steps 11, 12 and 13). But the antifaros are scattered throughout a performance lasting twenty to thirty minutes (if the act is well planned, and depending of the reactions of the audience and your mood). I have striven to create a wide variety of emotions in the effects presented. Thus, a technically undemanding routine is achieved. Though the beauty afforded by the faros is lost, the overall impact is still strong. Needless to say, you needn't perform all the effects suggested. Circumstances will dictate a proper length for the routine.



Here ends PART I, devoted to the full Mnemonica stack. PART II covers the fascinating subject of the half Mnemonica stack, followed by six technical appendices and a bibliography—and I hope you enjoy all of it.

PART II

Prologue to Part II

AS MENTIONED IN the introduction, the second part of this book is devoted to that wonderful thing, the half stack or "half Mnemonica", with tricks, ideas, sleights and subtleties.

Also included are six appendices that should prove useful. Some deal with historical information, others with complementary or technical material, and one is quite novel, I believe, as it discusses how one can stack the deck in full view of an audience, and how the stack can be reassembled quickly, after spectators give it one or more shuffles of different types. The last appendix details a wide variety of useful sleights that are applicable to Mnemonica (and to card magic in general).

Finally, you will find the section that I have enjoyed writing the most during the last period (read: *years*) spent in composing this book: an annotated bibliography, which has made me (lucky me!) re-read, search, dive, remember and enjoy so many ideas, so much cleverness. It has also let me admire the great care that so many magicians, past and present, have devoted to the memorized deck, and be thankful for their generosity, or for their sense of ethical obligation to contribute to our art.

May you, mnemonic friend, enjoy it all.

Chapter Eight

Tricks Unique to Mnemonica

IV. Tricks with Only Half the Stack

Tricks Unique to Mnemonic

IV. Tricks with Only Half the Stack

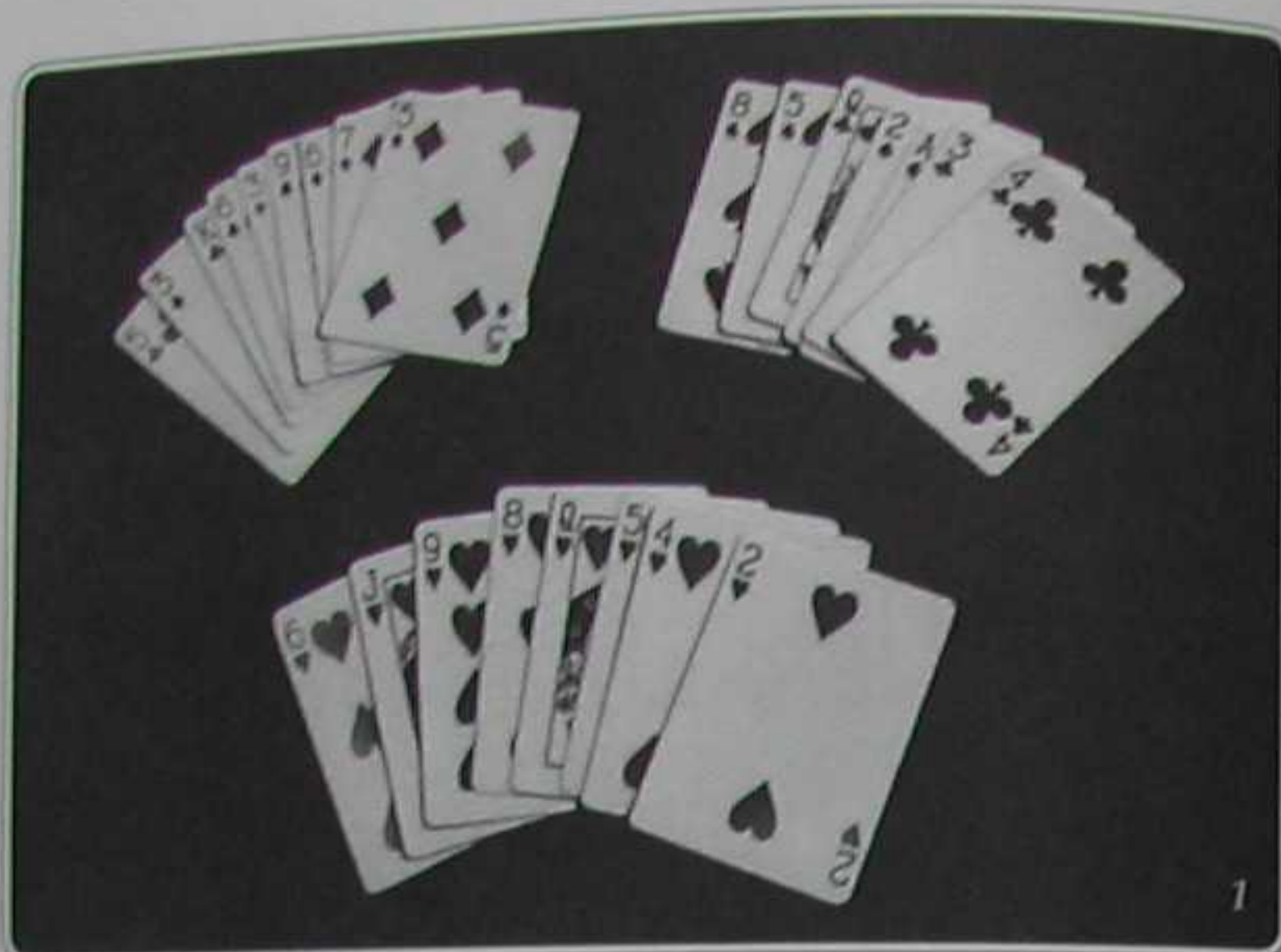
1. INCREDIBLE CARD CONTROL

I devised this curious demonstration of card control as an appropriate introduction to more substantial poker demonstrations.

Only the top twenty-five cards of the stack are used. Remove the $K\heartsuit$ (26) and substitute the $5\clubsuit$ (which belongs to the unused half of the deck) for the $10\clubsuit$.

Cut the $5\clubsuit$ to the bottom and deal three hands of cards (the third to yourself), one card at a time and all face down. Each card is dealt overlapping, a bit to the right, the previous one in its row.

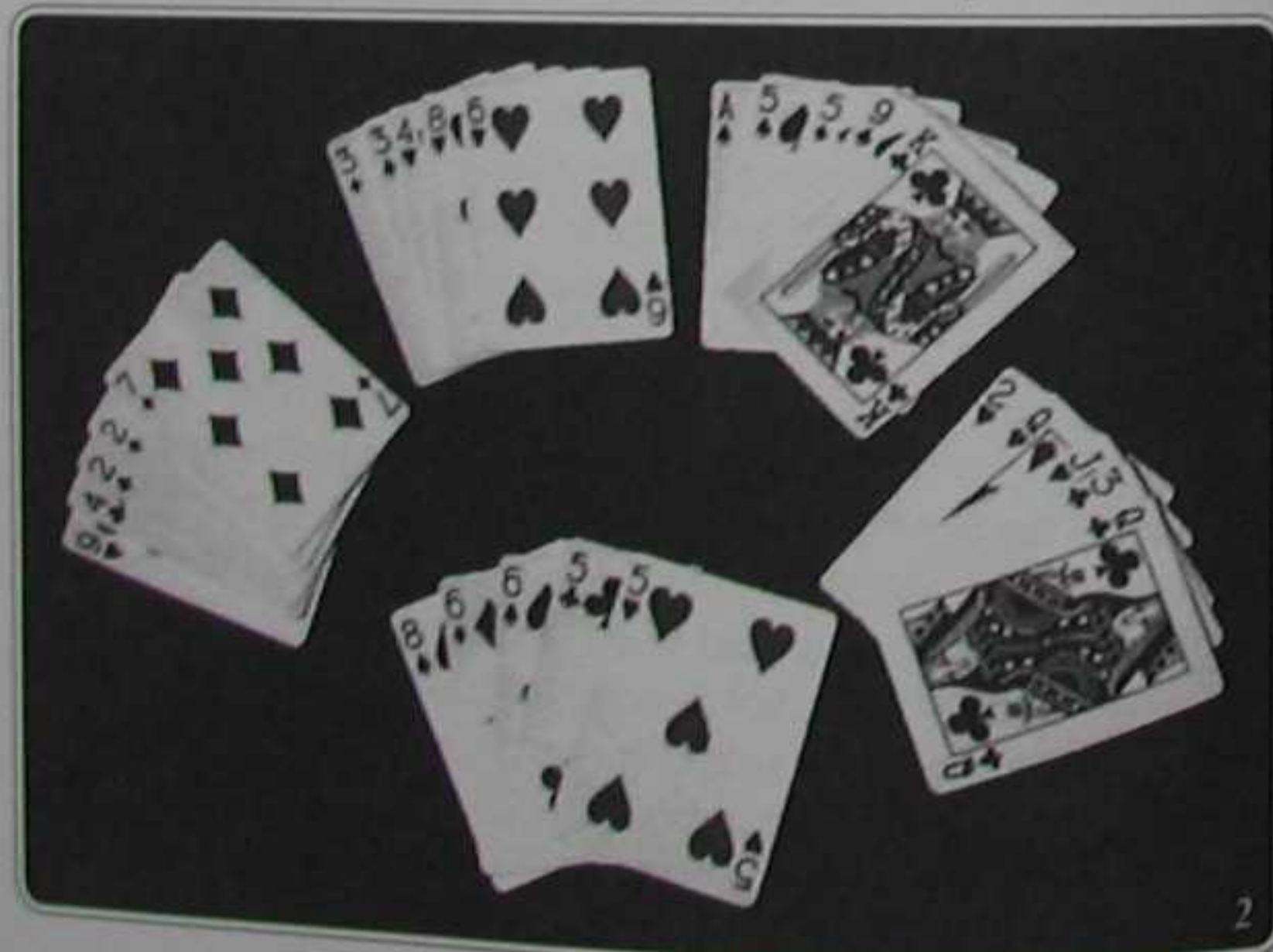
The first hand will have nine cards, while the others receive eight. When you deal the seventh card to the second hand, set it onto the previous card dealt to that hand, but overlapping it to the left. Turn the first pile face up. Nothing special is seen. Turn up the second pile, leaving the $2\heartsuit$ hidden under the $5\clubsuit$. All the cards seen there are black, and you point this out. Turn up the third row, which you have dealt to yourself, to show that all of the cards are hearts (Fig. 1, next page).



Pick up the third pile and drop it onto the second. Then drop this combined pile onto the first, all face up. Have someone give the twenty-five-card packet several complete cuts.

Do two straddle faros, with honest cuts done between them, spreading the cards face up after each faro and pointing out that it's not easy for two cards of the same value to end up beside each other. Do a third straddle faro.

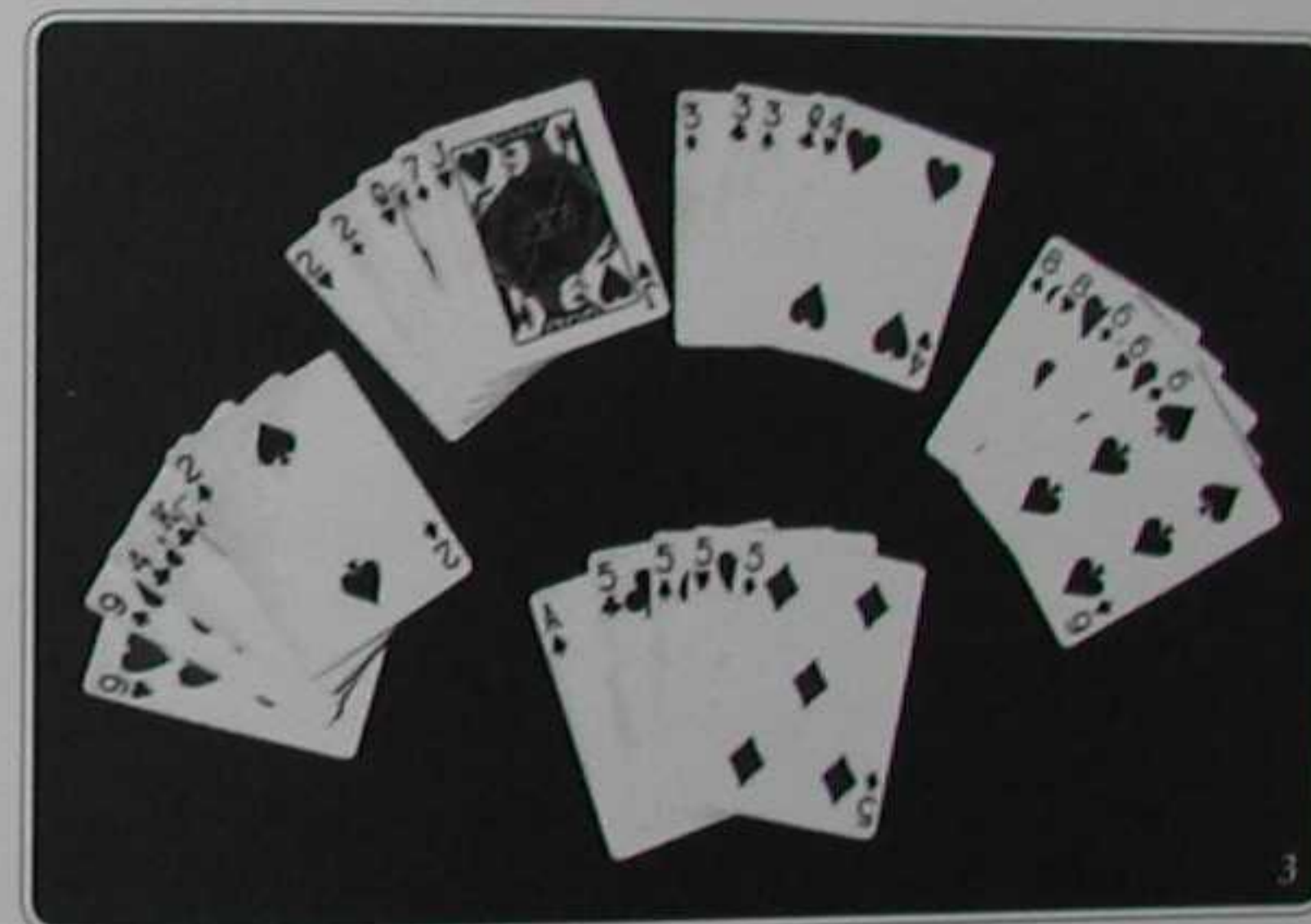
Keeping the cards face down, find the 5♥ and cut it to the bottom. Take the top five cards together and lay them in a face-up fan on the table,



revealing a pair of Deuces. Turn up the next five cards the same way to reveal a pair of Threes, and lay this second fan face up to the right of the first. Likewise, turn up the next five cards to show a pair of Fives. The next five-card group contains two Queens, though they are not together. The last group, which is your own hand, contains a pair of Fives and a pair of Sixes (Fig. 2).

Drop the last five cards onto the previous five and so on, to reassemble the packet. Do another straddle faro and, keeping the packet face down, cut the 5♦ to the bottom.

Turn over the cards in fanned groups of five, as before, to reveal a pair of Nines, a pair of Deuces, three Threes, a full house of Sixes and Eights, and a magnificent four Fives with an Ace (Fig. 3). Since you know all of this in advance, you call the play by saying, "I think I managed to get a pair of Nines, another pair of Deuces, three Threes, a full house—Sixes and Eights, and four Fives with an Ace!" Each hand is better than the previous one.



If you now gather the hands as before and do three more straddle faros, the stack will be restored in reverse order. You could also deal three face-up columns, lay the first over the second, and the combined group over the third. This also leaves the stack in reversed order. In either case, when you exchange the 5♣ with the 10♣, and reverse the order of the cards you've been using, Mnemonica sequence will be restored.

NOTE

See "Controlled Pairs" (p. 64) for a less practical version of this trick that uses the whole stack.

2. TOTAL SPELL (DR. JACOB DALEY)

EFFECT

Any card thought of turns up upon spelling its name (a card for each letter).

METHODS

Having the whole deck in mnemonic order, you can tell the spectator to think of any card. Using a half stack gives you the benefit of being able to shuffle more cleanly; but you'll have to resort to the ruse of fanning the stacked half of the deck (which should be the lower half) for a spectator to look at a card, while keeping the unstacked half in a squared block, which your right hand conceals from anyone on the right. In this situation, you should tell the spectator to "think of any card you see in the deck". He must therefore choose one of the cards you are displaying.

Another possibility is to have any card named and, if it's one of the twenty-six in the half stack, you proceed to do the trick. If it isn't, you find it and do another trick. This means you would be doing the trick half the time, doesn't it.

FIRST VERSION (CLASSIC AND DALEY'S)

Someone names any card.

You cut or pass the named card to the required position for the spelling. You must calculate the number of letters in the name of the selection. Clubs = 5, Diamonds = 8, Hearts and Spades = 6. Ace = 2, Two = 3, Three = 5, and so on.

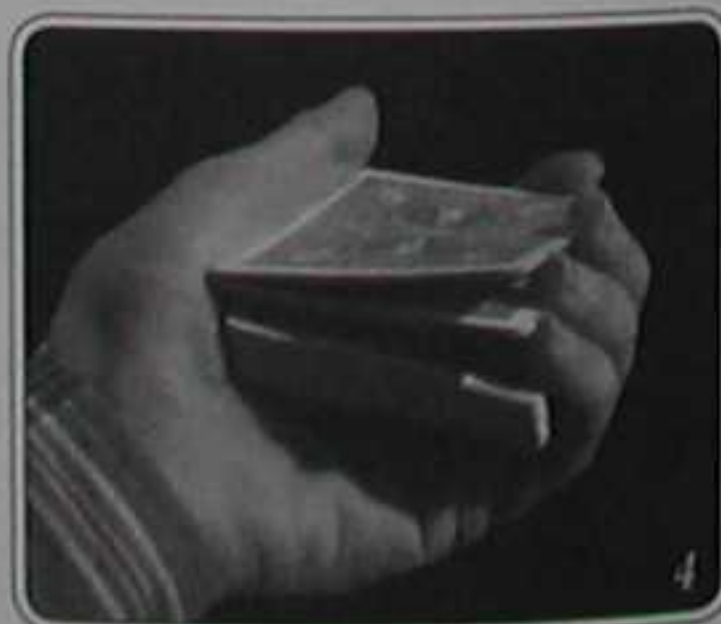
SECOND VERSION (TAMARIZ)

A spectator names a card. You cut the deck so that the card named lies before the last letter of its name, and near it. You then spell to the selection, dealing cards from the top and, when you arrive at the card named, dealing seconds until you reach the last letter. At that point you deal the named card from the top. (If you deal the cards into a face-up pile, they remain in order, except the selection, which can be easily returned to its proper position.)

THIRD VERSION (TAMARIZ)

This variation on Dr. Daley's version avoids mental calculation, searches and glimpses.

The top half of the deck consists of the cards stacked from 1 to 26. You hold breaks under the fourth and tenth cards from the top (using the ring and little fingers, as shown in Fig. 4, with the breaks exaggerated for clarity). The spelling of any card named in the top half (which you've displayed) can be achieved by following the procedures given in the facing chart.



SPELLING CHART

CARD NAMED	WHAT YOU DO
FIRST GROUP	
4♣	Turn up the top card
2♥	Double turnover
7♦	Triple turnover
3♣	Count off three and turn up the next card
4♥	Count off four and turn up the next card
6♦	Count six cards
A♣	Spell S-P-A-D-E-S and turn up the next card
5♥	Spell H-E-A-R-T-S and do a double turnover
9♣	Count nine cards
2♠	Spell T-W-O and S-P-A-D-E-S, and turn up the next card
Q♥	Spell Q-U-E-E-N and H-E-A-R-T-S
3♦	Spell T-H-R-E-E and D-I-A-M-O-N-D
Q♣	Spell Q-U-E-E-N O-F C-L-U-B-S and turn up the next card
8♥	Spell E-I-G-H-T O-F H-E-A-R-T-S and turn up the next card
SECOND GROUP	
6♠	Pass or cut the 3♠ (4) to the bottom
5♣	Spell S-I-X O-F S-P-A-D-E-S
9♥	Spell F-I-V-E O-F S-P-A-D-E-S
	Spell N-I-N-E O-F H-E-A-R-T-S and turn up the next card
K♣	Spell T-H-E K-I-N-G O-F C-L-U-B-S
2♦	Spell T-W-O O-F D-I-A-M-O-N-D-S and do a double turnover
J♥	Spell T-H-E J-A-C-K O-F H-E-A-R-T-S and turn up the next card
THIRD GROUP	
3♠	Pass or cut the 2♠ (10) to the bottom
8♣	Spell T-H-R-E-E and S-P-A-D-E-S
	Spell E-I-G-H-T and S-P-A-D-E-S, and turn up the next card
6♥	Spell S-I-X O-F H-E-A-R-T-S and do a double turnover
10♣	Spell T-H-E T-E-N O-F C-L-U-B-S and turn up the next card
5♦	Spell F-I-V-E O-F D-I-A-M-O-N-D-S and turn up the next card
K♦	Spell K-I-N-G O-F D-I-A-M-O-N-D-S and do a double turnover

Summing up, from the 6♠ (15) to the J♥ (20), pass the 3♣ to the bottom. From the 3♣ to the K♦, pass the 2♠ to the bottom. Having the two breaks prepared in advance allows you to pass the required cards to the bottom the instant a card is named. This is easier and faster than attempting a pass at the numerous specific points required by Dr. Daley's method.

For the top twelve cards (the 4♣ to the 3♦), you can also apply the method described in the "Second Version" above, using second deals.

3. SPELLING TO FOUR CARDS

I thought it would be interesting to be able to locate four selected cards by spelling their names. After some searching I found it was possible with the top twenty-eight cards of Mnemonica.

The stacked portion (the 4♣ through 3♥) is on top of the deck. Force the 3♠ (4), the 6♠ (15) and the 3♥ (28) on three different spectators and have each card returned to its original position. Also find the 8♦ in the unstacked portion (or expand the stacked portion to twenty-nine cards, as the 8♦ is 29) and force it on a fourth spectator.

Run eight cards from the unstacked cards onto the stacked portion, and return the rest of the unstacked cards to the bottom. Then have the 8♦ returned anywhere, but control it to the bottom with the TPC (see Appendix VI, p. 359). The situation at this point is revealed in Fig. 5.

Ask for the name of the first selection and, as the spectator answers, use a half pass to secretly reverse the 8♦ on the bottom of the deck. Spell T-H-R-E-E O-F C-L-U-B-S to arrive at that card on the last letter. Ask for



the name of the next card and spell S-I-X O-F S-P-A-D-E-S to arrive at it on the last letter. Do the same with the third selection, spelling T-H-R-E-E O-F H-E-A-R-T-S to achieve the same result. Place all the cards used for spelling face down under the deck and hand it to the fourth spectator, asking him to spell to his card. He spells E-I-G-H-T O-F D-I-A-M-O-N-I-D-S and finds the card himself, staring at him face up at the end of its name!

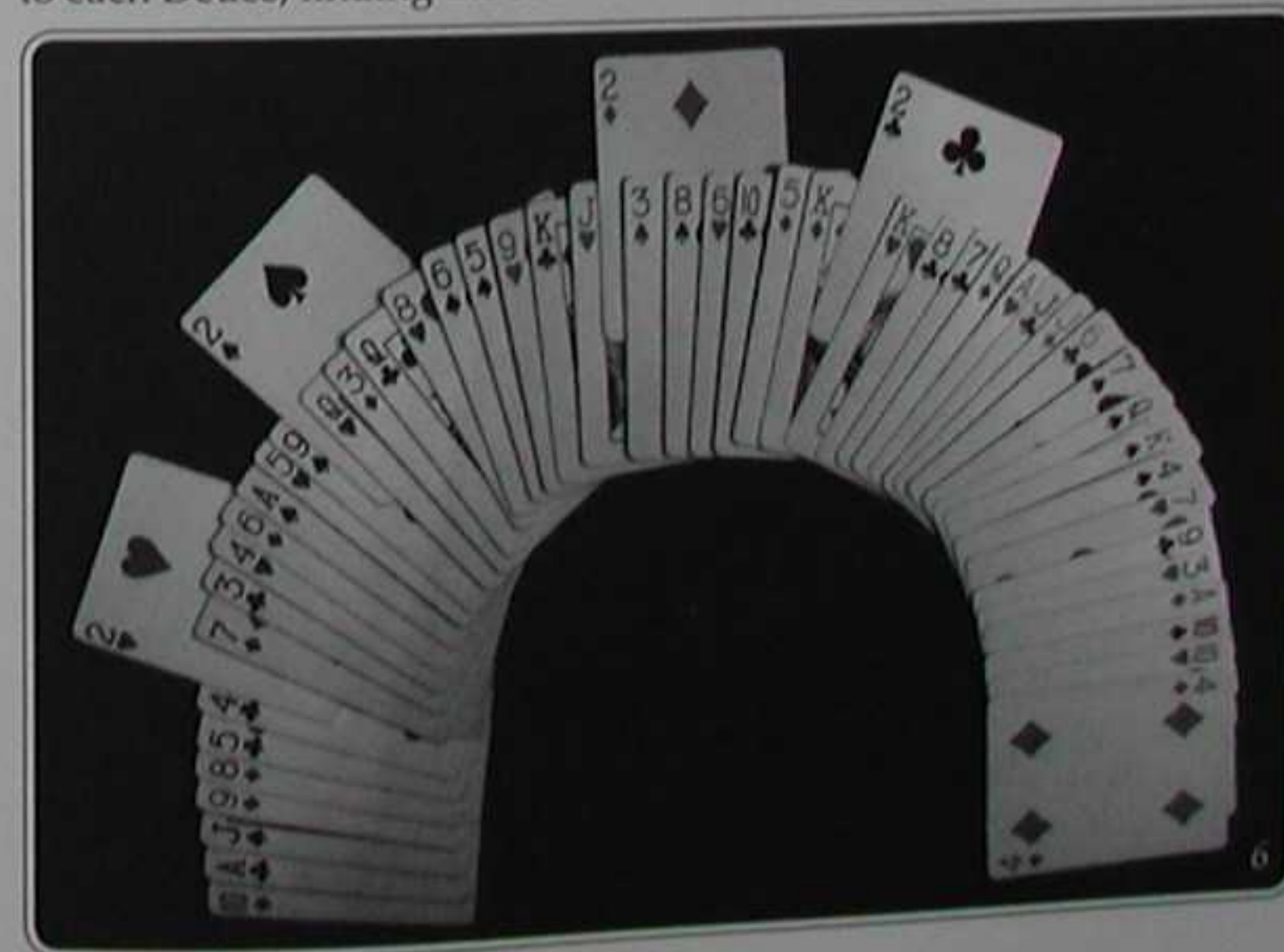
NOTE

Before having the 8♦ returned to the deck, you can honestly shuffle the bottom unstacked portion. After controlling the 8♦ to the bottom, you may still shuffle the top eight cards while leaving them on top. All of this conveys an impression of a lack of control and clearly enhances the effect.

4. SPELLING TO THE FOUR DEUCES

This is a quick, direct effect that requires only a twenty-six-card stack, using Cards 1 to 26 of Mnemonica. Before you begin, exchange the positions of the 2♦ (19) and the J♥ (20).

All you have to do is force the 2♠ from the unstacked half and have it returned under the stacked portion, twenty-seventh from the top (which, by the way, is its Mnemonica position). Shuffle the unstacked bottom portion (up to twenty-five cards) and finish the shuffle by running six of those cards on top of the stack. You are now set to spell to the four Deuces as follows: TWO HEART, TWO SPADE, TWO DIAMOND, TWO CLUB. Each Deuce will turn up on the last letter of its name (Fig. 6). In presenting this, you "divine" the fact that the selection was a Deuce and then proceed to spell to each Deuce, finding the selection at the end.



5. COLORS ON PARADE (BASED ON AN IDEA BY JOHN SCARNE AND ON ASCANIO'S VERSION OF BILL SIMON'S "A CALL TO THE COLORS")

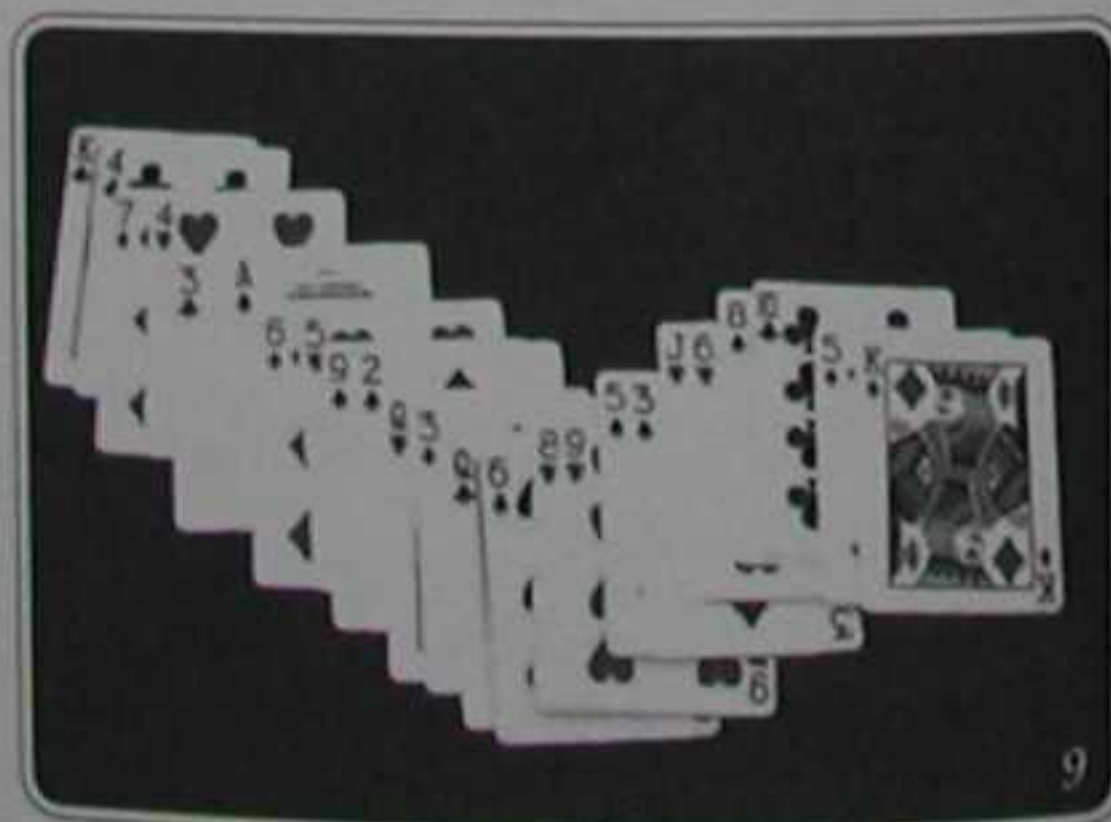
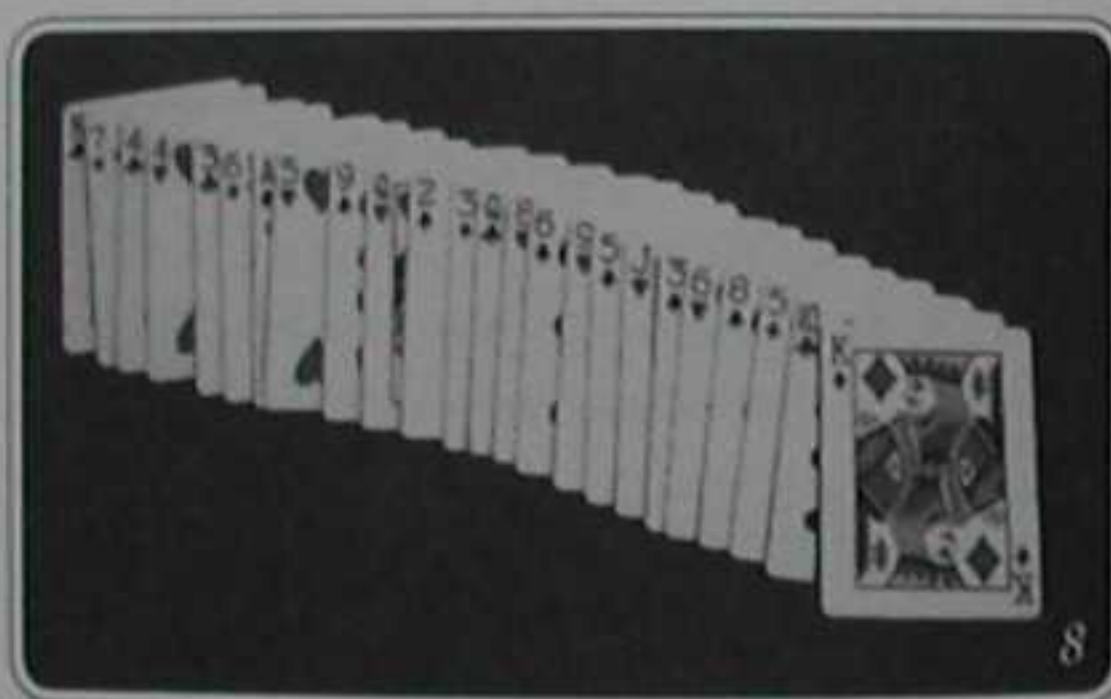
I found that by slipping the red Deuces to the bottom of the first half of the Mnemonica stack (1 to 26) and by bringing the K♠ to the top (Fig. 7, which shows the order of the cards, without the red Deuces), we find ourselves in

position to deal the top twenty-four cards and, with a few second deals, have the colors appear alternated (black-red-black-red...).

The cards can also be made to appear in alternated pairs of colors (red-red-black-black...). Likewise—incredible as it may seem—we can make the colors appear in triplets of alternated colors. In any of the three cases, all we need to do is deal six seconds, as follows:

To make the colors alternate in red-black sequence (Fig. 8), deal seconds on the cards lying at Positions 2, 4, 10, 16, 20 and 22, stopping on the K♠. The fact that the seconds are scattered throughout the deal makes it very deceptive. A good way to memorize the positions at which seconds should be dealt is to remember them as 2-4, 10-16, 20-22.

To make the colors alternate by twos (Fig. 9), starting from the situation shown in Fig. 7, you must deal seconds on the cards at Positions 4, 6, 14, 16, 18 and 20. The formula to remember in this case is 4-6, 14-16, 18-20.



To produce alternating triplets of colors (Fig. 10), deal seconds according to the following sequence, in which T represents *tops* and S stands for *seconds*.

TTS, TTT
TSS, TTT
TSS, TTT
TTS, TTT

Put another way, deal seconds on the cards at Positions 3, 8, 9, 14, 15 and 21.

If you want the cards to appear in alternated groups of four, arrange the eight cards on the bottom of the unstacked portion in alternating red-black order from the face. Proceed as per the sequence for three and deal a bottom after each sequence of three of the same color (three reds and a bottom, three blacks and a bottom, and so on).

TO REASSEMBLE THE STACK

In the first two cases, pick up the dealt pile face up and deal through it again, dealing seconds at the same positions. In the third case, in which triplets are dealt, while you toy with the face-up dealt cards, slip the four cards that are out of place (the 7♦, 5♥, 8♥ and 6♥), spread-cull fashion (see Appendix VI, p. 356), back into their starting positions. It's quite easy.

In all cases, once this is done, replace the red Deuces and the K♠ where they belong.

A GOOD ROUTINE

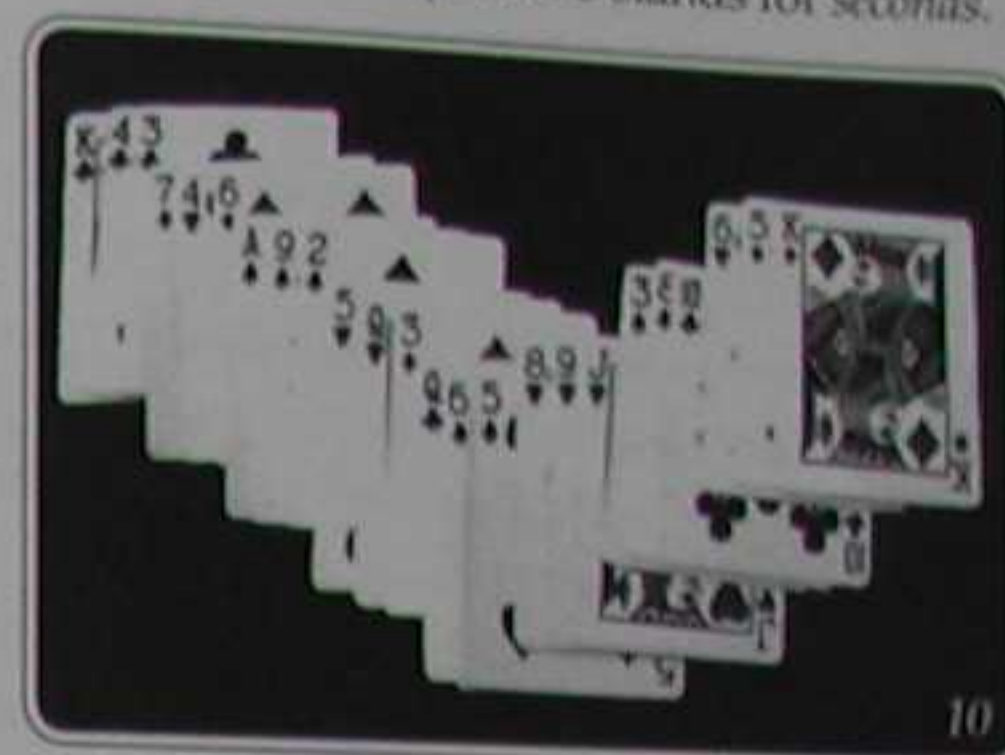
Take the twenty-four cards and show the random mix of colors. Now deal out the cards, making the colors alternate, one by one, as described above. Bring them back to their initial order and show the random mix again. Ask the spectators if they want the cards to alternate by twos or by threes. To comply, deal as required. Reassemble the stack, replace the red Deuces and the K♠, and continue with other tricks.

ANOTHER ROUTINE

Secretly separate the colors of the remaining twenty-eight cards (fourteen black cards and fourteen red), using the Green angle separation (p. 361) or Hofzinser's spread cull (p. 356). While making the cards alternate by pairs or triplets, deal the red cards into one pile and the black cards into another. Pick up the red cards under the black ones, holding a break between them.

Riffle shuffle these cards with the remaining twenty-eight, actually proceeding with an old red-black shuffle with a touch by Martin Gardner,* as

* The original shuffle, which began with a center strip-out, appeared without attribution in *Seven Circles* magazine, Vol. 1, No. 6, Sept. 1931, p. 10. In the 1937-1938 Winter



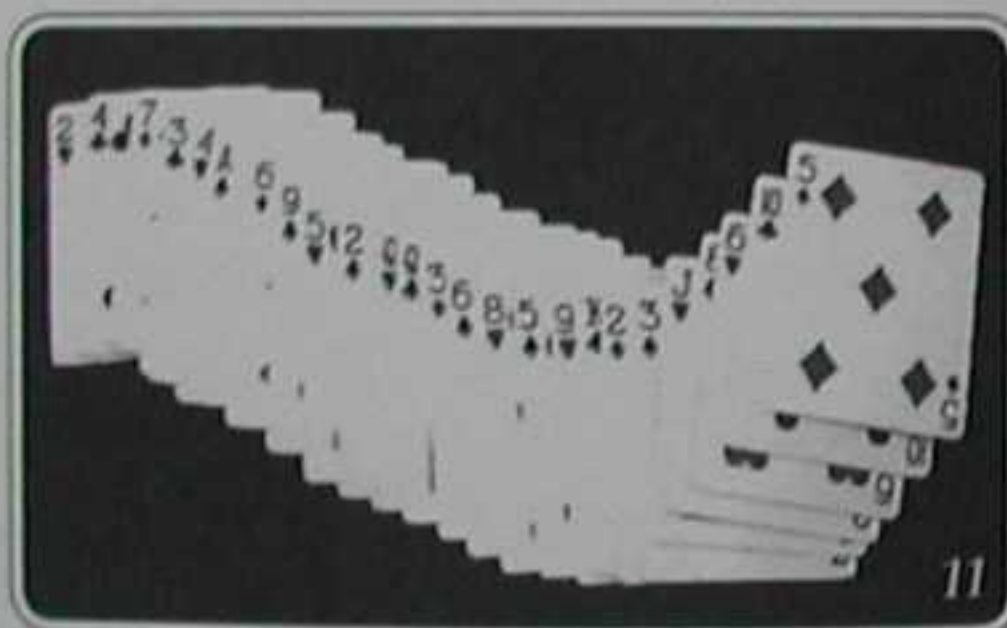
follows. Begin riffling the cards together normally, mixing red cards with red cards, until you reach the break. Riffle past the center point in the other half and then riffle black cards with black. Square up the shuffled cards and ribbon spread them face up to show the separated colors for a grand climax (which is, by the way, the climax of Ascanio's wonderful routine).

SCARNE'S CONCEPT

Let's remember Scarne's idea, which gave birth to all the others.* From the alternated colors setup we can cause the colors to alternate by pairs by dealing a second on the second card and then every fourth card after it. Thus we should deal seconds on the cards at Positions 2, 6, 10, 14, 18 and 22, and stop at card number 24. Another way to remember this sequence is that you second deal on the second card in every group of four (TSTT). From the same alternated setup, we can make the colors alternate by threes by slipping the second card from the top to the bottom and dealing a second on every third card (TTS), for the full twenty-four cards of the packet. Combining all that you can put together your own routine of alternating colors, as Ascanio did to create his routine.

ALTERNATED SEQUENCE FROM NORMAL MNEMONICA ORDER

To arrive at a one-by-one alternation from normal Mnemonica order (1 to 26), deal through the packet, executing seconds on the cards at Positions 1, 6, 8, 12, 14 and 20, and stopping at the 5♦ (Fig. 11). The formula to be memorized is: 1, 6-8, 12-14, 20.



To have the cards alternate by two, again beginning from the regular Mnemonica order (1 to 26), deal seconds on the cards at Positions 1, 2, 8, 10, 12, 18, 20, 22, and stop at 26. The formula to be memorized is: 1-2, 8-10-12, 18-20-22.

COLOR SEPARATION (WITH A DIVINATION)

I have found that, having the top twenty-five cards in Mnemonica order and using the dealing sequence given above for producing alternating colors (1, 6-8, 12-14, 20), we can accomplish a beautiful divination effect and finish with a color separation.

Take those twenty-five cards and, after false shuffling them, spread them face up to show an apparently random mix of colors. Stress this fact

Extra issue of *The Jinx*, p. 274, Martin Gardner suggested the refinement of holding a break in one packet. See additional comments by him in *Hugard's Magic Monthly*, Vol. VIII, No. 2, July 1950, p. 679.

* See "The Scarne Puzzle", p. 21 of Bill Simon's *Controlled Miracles* (1949).

without overly emphasizing the colors, saying, "Thoroughly mixed: suits, colors, numbers..." Turn the cards face down and deal them alternately into two piles, dealing seconds as per the sequence given (1, 6-8, 12-14, 20). All the second-dealt cards, except for the first, go to the second pile. If you were to check the piles at this point you would find all the cards in one pile are red and all the cards in the other are black.

Have one card freely chosen from each pile and have each card returned to the same pile, but arrange to have them replaced at a position different from that they left. False shuffle each pile. Look through the cards and take out the ones that are out of sequence. Set each of the cards you remove face down on the table and ribbon spread the rest of its pile face down behind it. The two isolated cards are the selections. For the climax, turn up each selection, revealing it, and then use it to turn over the spread behind it. Each card appears to have attracted those of its color, separating them.

To reassemble the stack, put the two selections back into their mnemonic places. Cut the 4♠ to the face of one pile and the 2♥ to the face of the other. Do a straddle faro and then quickly run the cards, one at a time, reversing their order, with the faces toward yourself. Every time you see a card out of place, pull off two cards at once. (The first pair and five further pairs must be drawn off together.) It's very easy if you look at the cards.

6. TWO STORIES

Years ago it occurred to me that one could tell amusing and interesting stories with the help of Mnemonica. This is done after thorough shuffles (thoroughly false!) and, whenever possible, following a trick in which the spectators have shuffled the cards themselves again and again (and yet you have managed to keep half the stack intact). The cards are then dealt one at a time while turning them face up stud-fashion. Just before turning up each card, you tell a segment of a story that somehow matches the card about to be shown, much in the style of the Spanish and Argentine classics "El caballero en la iglesia" and "La historia de Pedro", and the American ones, "Sam the Bellhop" and "Diamond Jack".

Here is the story I put together for the top twenty-six cards of Mnemonica. It's a rather personal story that I include as an example. After it I will give you a story that should suit any magician, of either sex. Let's look at this first story.

FIRST STORY (WITH THE TOP HALF OF MNEMONICA)

The top half of the deck is stacked from 1 (the 4♠) to 26 (the K♦). I secretly transpose the 6♠ with its neighbor, the 5♠. After one or more shuffles that maintain the stacked half intact, I cut the top twenty-six cards off the deck and hold them face down. Taking each card from the top into my right

hand, I pretend to guess their identities before turning them face up. Then I hesitate, as if making up the story, and finally say the respective phrase.

"I was born in the year of Forty-two." Turn the 4♣ and 2♥ and lay them on the table. "I come from Écija, which is where the gang 'The Seven Kids from Écija' came from." Turn up the 7♦.* "Three of them were dark haired (3♠) and four were redheads (4♥). Six of them (6♦) were subordinates sent by 'The Big Sword Master' (A♠). In May, the fifth month (5♥) of Year Ninety-two (9♠, 2♠), when I turned fifty (which the government went all out to celebrate with the Seville Expo and the Barcelona Olympics), a redhead (Q♥) and three (3♦) brunettes (Q♠) appeared among them. The four ladies were so attractive, they counted as eight (8♥), and in that month of May (5♠), they took the gang down the garden path and did a number (6♠, 9♥) of things with them. But the boss, who was the king and ran the club (K♠), being upset because he hadn't been invited to the garden party, put on two diamond (2♦) earrings and took on the appearance of a young and lustful knight (J♥). He took the three (3♠) brunettes with him..." Here I hesitate, as if not knowing what to say, and suddenly I appear to make something up. "...and they ate (8♠) and drank—and had so much fun that, instead of performing sixty-nine, they did sixty-ten! (6♥, 10♠). Thus, in that month of May (5♦), the king shone from head to toe with the strength and splendour of the most beautiful diamond (K♦)." Here I sometimes rub the card against the table, doing the rub-a-dub-dub vanish,† as I conclude, "The story has it that, because of so much partying, the king got skinnier and skinnier until he eventually disappeared."

Needless to say, having named the cards in mnemonic order, we must finish the performance here or shuffle the cards and do no further Mnemonica tricks.

The effect can be presented as a memory stunt in combination with creative imagination: After false shuffling the deck, spread it face up and pretend to memorize the first half. Then square the cards, turn them face down and proceed with the story. Or you could simply pretend to sense, after shuffling the cards, which ones are coming and make up a story with them. I use this last presentation. Incidentally, since I've been doing this, the presentation goes over so well it always evokes spontaneous applause at the end (which has taken me by surprise).

SECOND STORY (WITH THE BOTTOM HALF OF MNEMONICA)

This story will work for any magician and has the advantage of including a three-card monte routine. Secretly place the 4♣ under the 4♠. Thus, you will be using a stack of twenty-seven cards. After some shuffling that

* Since you, dear reader, were probably not born in 1942 (that's your problem!), you could say, "I'll tell you a story that started in Year Forty-two. There were seven kids in Écija, seven little rascals..." and continue with the story described.

† From *Expert Card Technique* (1940), p. 301.

leaves that stack intact, cut it to the top of the deck and begin the story that follows, turning up one card at a time.

"Once upon a time there was a pair of two (of course!) (2♠), two three-card (3♥) monte men in the middle of a crowd of eight (8♦) people, each with a five-dollar bill (5♠) in his hand. One of the pair was known as the Monte King (K♠) and the other was a junior (J♦) apprentice. There were, as I said, eight people (8♠) in the group and they started betting. You know how much?" If you display your open hand with its fingers spread the spectators will say, "Five dollars." "Five? No! It was ten dollars! (10♠). The king (K♥) did his shady tricks and, with the help of his junior shill (J♠), he won all the money from the other seven (7♠) people in the crowd—how much? That's right, ten dollars (10♥) each. They were trying to guess where the red Ace (A♦) was. The other two cards were black (4♠, 4♠)."

You now take a break in the story and do any three-card monte routine you know,* using the A♦ and the two black Fours. If possible, have a spectator take out real five-dollar bills, or provide your own and recover them (if you must, stingy reader). When done, leave the three cards you've used on the table and continue going through the rest of the stack as follows:

"Sometimes the dealer changed the cards and used two red ones (7♥, 4♦) and a black Ace (A♠). Suddenly, the size of the group increased to nine (9♠) and Junior (J♠)..." For the next gag to play better, the Jacks are left, as you turn them up, in a slightly overlapping row. The J♠ is the only one with its head turned sharply to the left in all U.S. Playing Card decks and most others. "...turned his head. The newcomer was a beautiful lady wearing loads of diamonds (Q♦). They began to play again and the other seven (7♠) were losing everything. So was the lady (Q♠), until she bet all her rings, earrings and bracelets, a total of ten diamonds (10♦), on one of the three cards that remained." Deal the top three cards of the packet in a right-to-left row on the table and set the talon aside. Point at the center card or force it. "And she was right. It was the Ace (A♥). She had won! Do you know why? Nothing can be simpler. The beauty had won the heart of the junior monte man who, betraying his master, reversed his trickery to let her win, and ran away with her and the money.

And the gossip is that they are still enjoying their love—and other delights." Turn up the 6♠ and 9♦, which lie on either side of the A♥ (Fig. 12, audience view). A happy ending!



* One of the best is Vernon's, described in *Revelations*, 1984, p. 117.

Chapter Nine

Tricks with the Half Stack

Tricks with the Half Stack

ONE TO BEGIN WITH

MEMORY JUMBLE

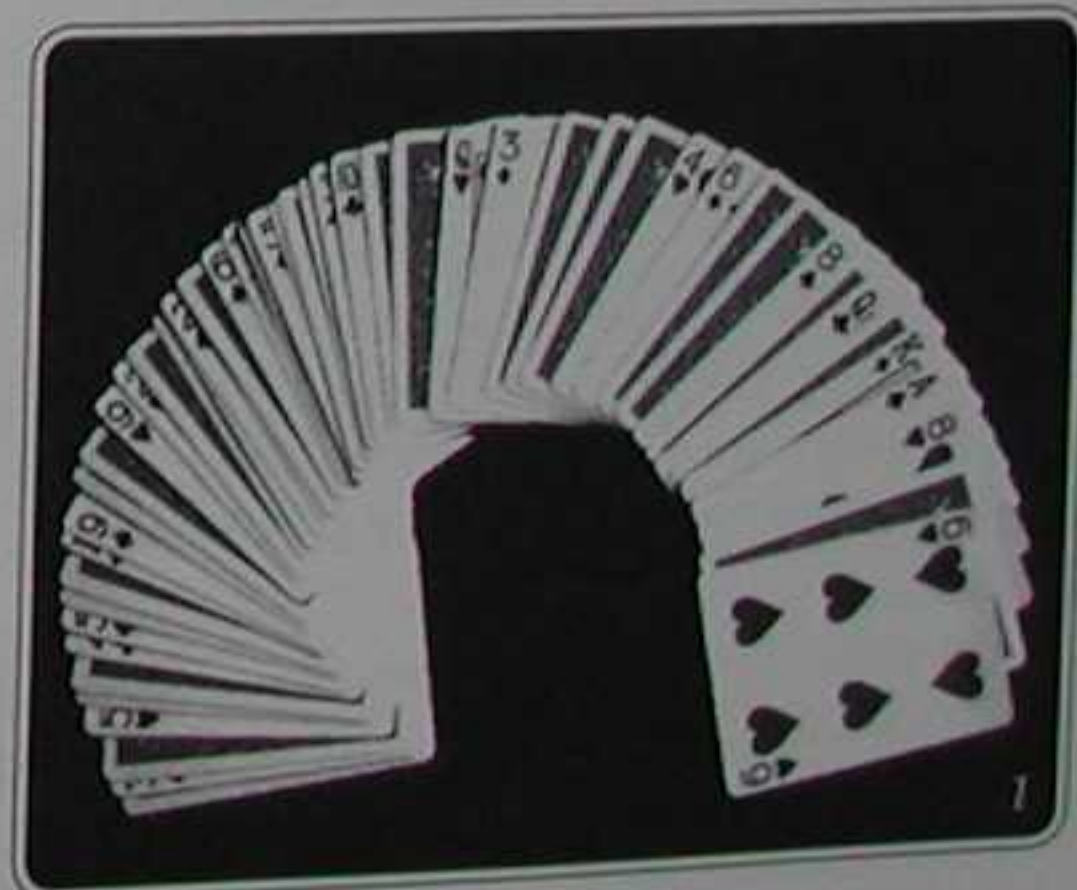
This is a trick I devised to begin a Mnemonica session. It starts with an unstacked deck, it is a magnificent method to set a half stack from scratch, and it is a strong effect as well.

A spectator shuffles the deck and you have a card selected. (Actually, you glimpse any card and force it.) The spectator shuffles the card back into the deck.

Using Harry Lorayne's great divide (*The Great Divide*, 1972), Marlo's handling of this idea (*Marlo's Objectives*, 1973), Lennart Green's angle separation or Hofzinser's spread cull,* secretly separate Cards 1 through 26 in the stack from the rest, taking them in whatever order they come.

Reveal the selection as you please.

Shuffle both portions together, one of them face up, the other face down, creating an impression of total chaos. Ribbon spread the deck so that the 1-26 portion is face up and mixed with the face-down 26-52 portion (Fig. 1).



* See Appendix VI, pp. 356-363, for descriptions of these techniques.

While you turn your back to the audience, clearly unable to see what is to be done next, the spectator takes one of the face-down cards, turns it face up in the spread, gathers the cards and squares them. He then shuffles the whole deck several times.

Turn to face the audience again, take the shuffled deck and spread it on the table.

You now pretend to find the selected card by discarding all the others. You begin with a face-down card, with the face-up 4♠ set on top of it. This is followed by the 2♥ along with another face-down card, which you lay aside, on top of the 4♠.



Continue with the 7♦ and another face-down card, and so on (Fig. 2) until only the selection remains. It will be the only face-up card that doesn't belong in the 1-26 portion.

The discards lie in a pile on the table. The best thing of all is that now, by turning the face-down cards face up over the twenty-six already in that condition, the half stack is brought into sequence, while everyone remembers that the spectator shuffled the deck several times. You are now in position to proceed with any tricks you please using the half stack.

NOTE I

Sometimes I have two cards turned face up instead of one. In this case I have the two spectators who selected them each wave a hand over the spread, and I pretend to sense certain vibrations as their hands pass over their selections. This allows me to search visually for the cards that follow the ones already gathered in order. I tell one of them, for example, "Pass your hand once again over the cards, please. No, this is not your card, and neither is this one over here." Then, to the other spectator, "Let's see, with you..."

NOTE II

It is essential to build more and more tension as you sort the cards into a pile. The structure of the trick itself accomplishes just that. The possibilities are gradually narrowed around the selections, and the fewer cards left, the greater the chance of error; or so it seems.

NOTE III

When face-up and face-down cards are shuffled together, it is very convincing to insert some maneuver of the kind used in Topsy-turvy effects, in which you appear to turn cards over without doing so.

The one I use is Jerry Andrus's drunken false shuffle from *Andrus Deals You In* (1956, p. 91): Holding the deck in your left hand, push a group of

cards from the top to the right (these will include face-up and face-down cards) and take them into your right hand (Fig. 3). The right hand then turns palm down with its cards (Fig. 4). Note the top card of the left hand's packet, which must be face up (the 5♥ in Fig. 4), and push another small packet from the left hand, taking it under the right hand's cards (that is, between the right hand's cards and the right thumb).



Turn your right hand palm up and the left palm down simultaneously (Fig. 5). Push some more cards from the left hand and take them onto the right hand's cards. Turn both hands once again and take the remaining cards from the left hand under the right-hand's cards (Fig. 6). All this accomplishes is to reverse the first packet. Repeat the whole procedure, turning over the same initial group of cards you did the first time, by cutting at the card you noted earlier (the 5♥)—and continue as described. Having turned the same packet both times, everything is returned to its original order, but an appearance of total chaos is created.



THREE CLASSICS AND A SEMI-CLASSIC

1. WEIGHING THE CARDS

Here is my version of this classic.

EFFECT

The magician ascertains, apparently by weight, the exact number of cards in a packet.

METHOD

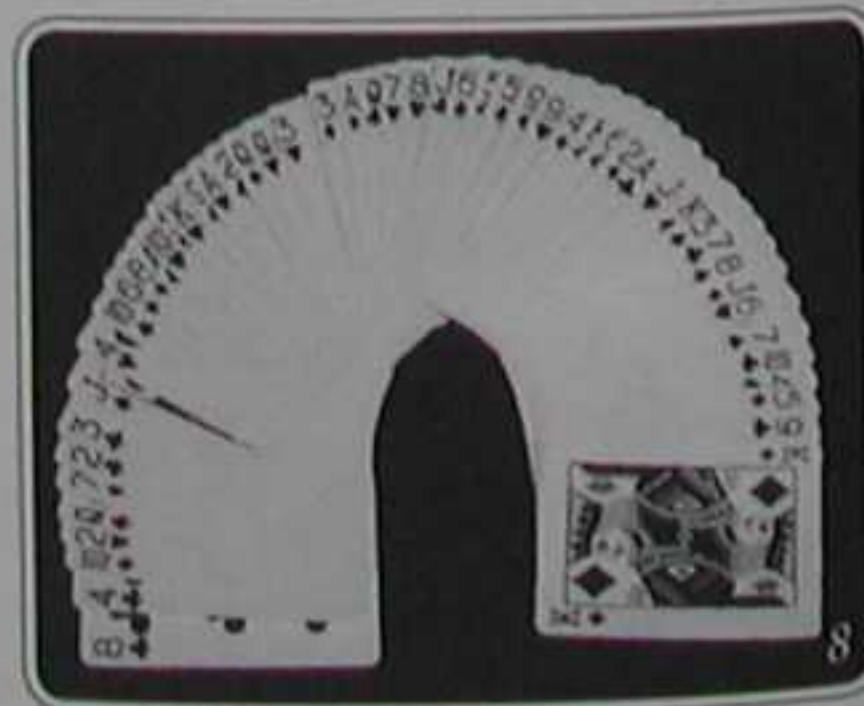
Hold out your arms in imitation of a roman scale. Openly count ten cards of the unstacked half onto your left palm and pretend to estimate their weight. A spectator places a packet of a similar size, taken from the top of the stacked half, onto your right palm (Fig. 7). Glimpse the bottom card of that packet, which tells you how many cards it contains. Ask the spectator to add or remove single cards from it until there are precisely ten. During this process you pretend to be bringing the two packets into exact balance by comparing their weights. Count the cards in the right hand's packet, turning each one face up on the table, to prove that there are in fact ten. Return these cards to the deck; then shuffle the left hand's cards honestly and throw them on top of the pack. This places ten indifferent cards above the half stack.



Give the deck one or two brief shuffles: You can shuffle up to ten cards from the top and as many as sixteen from the bottom (the unstacked portions). Have the spectator cut a larger packet than before—more than ten cards—and lay it onto your left hand. By "weight memory" you estimate that there are about sixteen or seventeen cards. These numbers are arrived at by adding ten to the number that corresponds with the bottom card of the packet, which you have again managed to glimpse. You must add ten to the number to account for the ten indifferent cards on top of the stack. It is advisable not to hit on the right number immediately. Instead, hesitate between two numbers (sixteen or seventeen).

Count the cards, turning them face up one at a time and laying them on the table. Deal the first ten cards into an unsquared pile, and the following ones each overlapping the previous one slightly to the right, forming a somewhat messy spread. Gather the dealt cards and replace them on the deck.

Hold a card in your left hand, as if estimating its exact weight, and put it away saying, "Normally 1.5 grams. With humid weather 1.6; with dry weather 1.4." Shuffle the deck, or rather, its twenty-six unstacked cards. If you wish, you can do an out-faro to leave the half stack in the even positions (2, 4...52), as shown in Fig. 8.



The spectator can now cut anywhere he likes, and you can announce the exact number of cards, pretending to calculate it while saying something like "This is three times the first packet plus four and a half grams, which is to say, let's see—three times ten makes thirty, and four and a half grams; so, at one and a half grams per card..." Usually someone will say, "Three more cards," and you conclude, "In other words, thirty-three cards." Count them to show you are right.

To ascertain the number of cards in the cut packet after the faro shuffle, glimpse the bottom card of the packet. If the card belongs to the stacked half, multiply its stack number by two. If the card doesn't belong to the stacked half, glimpse the top card of the talon, multiply its stack number by two and subtract one from the total. As an example, if the bottom card of the cut packet is the 7♣ (47), which doesn't belong to the stacked half, glimpse the top card of the talon. If that card is the 8♥ (14), the number of cards in the cut packet is $14 \times 2 = 28$, then $28 - 1 = 27$.

The good thing about this version is that half the deck is honestly shuffled before the faro, giving the impression that the whole deck has been mixed. After you do the faro, the spectator can cut a packet of any size, from one to fifty-two cards (to take the limits to the absurd), yet you are able to ascertain the number.

To reassemble the half stack, deal the cards alternately into two piles of twenty-six cards each, explaining that you are dealing piles of exactly the same size, so that the spectator can feel, in his own hands, the balance of a "human scale".

To avoid the assumption that you are estimating the number of cards by looking at the size of the packet, hold the card case in your hand, pretending to estimate its weight. Ask a spectator to cut off a packet and put it into the case, and then to put the rest of the deck into his pocket.

Since you have previously prepared the card case by breaking its bottom left edge, near the flap, you can easily glimpse the index of the bottom card by pulling down slightly with your left thumb, and thereby determine the number of cards cut.

To close the routine, you offer to transfer your power to a spectator (after having asked if there is someone born under the sign of Libra: the scale). Another spectator lays a packet on the hand of the one who has received your powers. The new human scale estimates the number of cards—and he's right!

To do this you must false count the cards in the packet, over-counting, under-counting, or counting honestly, as proves appropriate, once the Libra spectator has declared his estimated number. At times, you'll be able to lap any excess cards or load them onto the rest of the deck using the

Vernon transfer move.* Depending on your skill, you could also palm the necessary cards and add them to the packet.

In any case, I can assure you that by letting your Libra spectator repeat his guessing feat, the effect approaches real magic. Try it out.

NOTE

Here are some points of interest:

Sometimes, during the initial weight estimations, you can tell them to remove one card, then another, and say, "And now there are ten, the same number as those in the other hand." But on counting the cards there are only nine. A mistake? No! The mistake occurred earlier, when counting the cards into the left hand: There are only nine. The human scale worked perfectly!

As a final detail, you pretend to weigh the whole deck and appear puzzled. "There are only fifty-one. A card is missing." Then a card is found to have dropped to the floor, or was left inside the card case when the spectator's hidden packet was removed.

You could weigh two piles at the same time, one in each hand, and state the number of cards in each.

If you have a portable scale, such as those used for letters (or for food, if performing at someone's home), you can pose a challenge between the magician's "human scale" and the machine. You win, of course (assuming you are the magician, not the machine).

My admired friend Miguel Gómez, an outstanding technician and great magician, submitted the following magnificent idea for ending this trick:

Bring out a handkerchief and pretend to weigh it in your hand. Have a spectator cut a packet and wrap it in the handkerchief (to prevent, you explain, your estimating the number by sight or touch). By glimpsing the top card of the talon, you learn the number of cards in the cut-off packet.

Hold the handkerchief by its corners, forming a bag as shown in Fig. 9, and pretend to weigh its contents. "I think there are about twenty-five....No! Wait! I have to account for the weight of the handkerchief.... Yes, there should be—fifteen." The cards are counted to prove you are right.

On one of the counts you might find one card less in the cut packet than you estimated.



* Roberto Giobbi's *Card College, Volume 3* (1998) has a good description of this sleight on p. 516. Another can be found in *The Vernon Chronicles, Volume 1* by Stephen Minch (1987), p. 127.

After this apparent failure, you hand out the cards for the count to be checked and it turns out you made an error in your counting, which you surmise may have been caused by two cards sticking together. (Actually, at some point you counted two cards as one.)

Sometimes you can do the estimation while the spectator holds the cards and you merely hold his wrist. This shows that you don't even need to touch the cards.

You can hand the unstacked half out for shuffling and have a spectator cut a packet from it. He hands you the talon, which you add to the stacked half, catching a break between them. By rapidly, and secretly, counting the cards above the break with the little finger (yes, you can do a little-finger count while using the same finger to maintain the break; try it!), you can determine the number of cards in the spectator's packet: twenty-six minus the number counted.

Another possibility: Have the spectator shuffle the unstacked half of the deck. You then form a break under the top sixteen cards of this half. When the spectator cuts a packet from it, it is an easy matter to count, in a second, the cards remaining in your hand. If he cuts less than sixteen, count the few remaining above the break. If he cuts more than sixteen, count the few that remain in your hand.

Finally, you might like to combine "Weighing the Cards" with "How Many Reds?" (p. 249). Take a look at it.

2. TOTAL MEMORY

My version of this trick uses the half stack to good advantage. The sensation it produces is remarkable. Even people who are familiar with the classic version are often left bamboozled and slack-jawed. The only explanation they can think of is that you have the memory of an elephant (just the memory).

You appear to have the ability to memorize five different sequences of the same group of cards (about two-thirds of the deck), even when the cards are shuffled, at times by the spectators themselves.

You need a stack of thirty-one cards, from the 4♣ (1) to the K♠ (31). The remaining twenty-one unstacked cards are put away for the moment.

You can use faro shuffles or antifaro deals to accomplish your goal. In this case antifaros are perfectly suited and naturally motivated. They are, to my mind, the preferred tool for this effect, and are what I always use; but first let me describe the version with faros.

VERSION WITH FAROS

Begin by doing two straddle faros with the thirty-one cards, followed by some false shuffles and true cuts. Next, pretend to memorize the resulting order of the cards.

Ask the spectators to write down the names of any three consecutive cards under the heading "First Order". Turn your back to the audience and recite about ten or twelve cards, starting from one of those named by a spectator. This is quite easy, given that, after two straddle faros, the cards of the stack progress by eights. In other words, Card 5 is followed by Card 13, and then by 21, 29 and 6 (when you exceed 31, subtract 31 from the number).

Perform another false shuffle, followed by two more straddle faros, and pretend to memorize the same cards in the new order. This seems truly difficult. The spectators write down several groups of three consecutive cards under the heading "Second Order". Tell them to notice that the order is totally different from the previous one. Furthermore, when doing the faros, you may make them look like imperfect shuffles by applying the "Evil Ruses" taught in my book *Sonata*.

Recite another ten or so cards, beginning with a card they name. This, again, is easy, for after the fourth straddle faro the sequence will proceed through every other card of the stack, the cards with even stack numbers lying in one group, followed by those with odd stack numbers. If the spectators name, say, the 9♥ (17), the following cards will be the 2♦ (19), 3♠ (21), 6♥ (23) and so on. Once you reach the K♠ (31), the cards following it will be the 2♥ (2), 3♠ (4), 6♦ (6), etc.

Finally, do a fifth straddle faro, which brings the stack back to its original order.* It is now a very easy matter to recite twelve or thirteen cards, as they go in straight mnemonic order, beginning with any one they name.

Set these thirty-one cards aside and pick up the rest of the deck.

Have this new packet shuffled and, after retrieving them, look at the faces for a moment, pretending to memorize them at a glance. Hand the packet to a spectator and have him fan the cards, faces toward himself. Now ask him to name a suit.

Through your prodigious memory you call off the cards of that suit present in the packet. Actually, you simply name all the cards of that suit with a mnemonic number higher than 31. The spectator removes the cards from the packet as you name them. Repeat the procedure with a second and then a third suit. The effect is strong and direct, and leaves an impression that your memory prevails even when they shuffle the cards.

Now return to the packet of thirty-one stacked cards. Give it a false shuffle and the spread cards face up on the table. Pretend once again to memorize them at a glance. You are looking at the same order you used

* This is due to a wonderful feature of the thirty-two-card packet. Being a power of 2 ($32 = 2^5$), five out-faros (or five straddle faros for a thirty-one-card packet) restore the initial order.

for the third test, but after seeing so many orders, the spectators won't recognize this.

Offering an ultimate test of your memory, turn your back to the audience. Have someone name any one of the sequences the spectators have written down, and then the central card of any of the three-card sequences noted in that order. Have another spectator name any card from the "fifth" sequence that lies spread on the table and visible to everyone but you. You quickly proceed to name the cards lying on both sides of those named, in any of the orders specified.

Finally, from the last memorized order (that spread on the table), you recite the cards at full speed, from left to right, and then from right to left—all thirty-one of them.

VERSION WITH DEALS (ANTIFAROS)

As I've stated, this is my preferred handling, but you should read the one using faros first, to better understand this one. Begin with thirty-one cards arranged in mnemonic order, from 1 to 31. Explain that you are about to memorize the order of the cards, as some famous gamblers do. After some false shuffling, and several cuts delivered by spectators, deal four hands of eight cards each, from left to right, turning up each card as it is dealt. Actually, the last hand will receive only seven cards, but it doesn't matter (Fig. 10).

Ask someone to point to one of the four hands. Pretend to memorize the cards in that hand and, with your back turned, recite them (adding four to the stack value of each card to determine the next one). Turn to face the audience again and appear to memorize the rest of the cards. As you go through this pretense, ask spectators to write down the names of several groups of three adjacent cards of this first order.

Gather the cards by laying the fourth hand over the third, these over the second and the lot over the first. Turn everything face down and, after more false shuffling and spectator cuts, deal two piles (one card at a time, face up) for a one-on-one challenge of fifteen and sixteen cards (Fig. 11).



Repeat the memorization and recitation of one of the two packets (this time adding eight to the value of each card). And once more pretend to memorize *all* the cards, as the spectators write down groups of three adjacent cards from this second order. Gather the two spreads, place one over the other and do some more false shuffles combined with honest cuts.

Deal, as you first did, four face-up hands (the first three receiving eight cards, and the last one getting seven). Ask the spectators who wrote down groups of cards to note that these cards are no longer together, but lie, after "so much shuffling", at different and distant positions. Pretend to memorize the order of the cards and then recite a couple of hands (this time the cards go in straight mnemonic order). Gather the cards as before (fourth over third, and so on).

Now set aside the thirty-one cards you've been using, pick up the packet of twenty-one unstacked cards and proceed, as in the version with faros described earlier, to march to a stunning climax.*

NOTE I

Tell those who have listed the groups of cards to put the day's date on them and keep them. Explain that you have memorized all the orders of that day for the rest of your life. Tell them to ask you at any time in the future—whenever they see you or communicate with you by phone, fax or e-mail—for one of those groups of cards, telling you the order in which they belong and the date of the performance ("because each day I deal with different cards in many different orders"), and you will be able to remember them. And it's true, isn't it?

When anyone takes you up on this, you can respond accurately, and be the cause of more than one heart attack, to everyone else's delight.

NOTE II

This antifaro handling is a very natural one, as it can be framed within the context of gamblers who memorize the cards dealt during a game. I enthusiastically recommend it.

3. SENSE OF TOUCH—AND OTHER SENSES

1. SENSE OF TOUCH

This is a classic trick that never fails to produce a great impact. I'll provide a routine along with some variations by Little Tamariz, vintage 1993.

EFFECT

The magician touches the faces of the cards with his fingertips, being able to ascertain by touch alone the color, suit and value of each.

* Through these dealing sequences, we have actually done one single and two double antifaros, which is equivalent to a total of five single antifaros and restores the original order.

METHOD

Need I explain? I won't insult you. I'll just give a full, well-rounded routine.

ROUTINE

After thoroughly shuffling the unstacked half of the deck, without disturbing the stacked half, bring the latter to the center and ask a spectator to cut the deck in half. You then glimpse the bottom card of the cut-off portion. If it is one of the cards in the stacked half, everything is fine. If it isn't, complete the cut and ask another spectator to cut. Do this until someone cuts into the stack (wait a year if necessary). There is one additional provision: There must be a group of six or more stacked cards on the bottom of the cut-off portion (that's another year's wait, if needed).

Run your fingertips over the face of the bottom card of the face-down deck and say, "It seems to be a red card—yes, the ink is lighter." Show the face of the card to prove you are right. Repeat this business with the next card.

With the third card you say, "Its surface is quite full of ink. It must be a picture card," or "There isn't much ink here. It should be a card with only a few spots," fitting your comments to the facts. You also mention whether the card is red or black.

With the fourth card you get a little more precise, saying something like "It feels as if there are five or six spots. They're probably spades."

With the fifth, sixth and seventh cards, you go all the way and name their exact identities, gradually increasing your pace: "My fingertips are getting more sensitive." Rub your fingers and blow on your fingertips.

You may now take a packet of fifteen to twenty cards from the unstacked portion and hand it to a spectator for a thorough mixing (thus leading him away from the actual method employed). Take back the shuffled cards and name another four or five, this time using glimpses to learn their identities. The best glimpse for this, in my opinion, is the bottom-card belly glimpse, shown in Fig. 12 (and described in Appendix VI, p. 328).*



Now going back to the stacked half, you "transfer your powers" to a spectator, so that he can touch the bottom card and tell whether it is red or black. Let him guess. You then draw out the bottom card or use a glide to take the second card from the bottom, to fit your apprentice's proclamation. Do this, naturally, only when you know that the bottom two cards are of opposite colors.

* Also see "With Sight Unseen" by L. E. Duncanson, in *Annemann's Practical Mental Effects* (1944), p. 233, in which a mirror is hidden between the magician's feet. Other methods can be found in the classic works on card magic.

For a finale, hold the cards behind your back while facing away from the audience, so that they can see your hands and the deck, and rapidly proceed to name the next four or five cards, seemingly by sense of touch. (You have taken these cards from the stacked portion after some false shuffling.)

NOTE

It's a good idea to explain that your left hand is more sensitive than your right (as often happens in politics, I should add), and use your left hand for sensing the cards. At some later point you attempt it with the right hand and miss. You then continue with your left hand and return to being correct. This convinces your audience that you have a highly refined sense of touch and that it's not an ordinary trick (it's really neither of those things).

II. ...AND OTHER SENSES

A. EYE-SCAN

Explain that you have acquired extraordinary skill in counting cards very quickly by just watching them as you riffle through them. Riffle downward with your left thumb at the outer left corner of the deck, as we magicians sometimes do when secretly counting cards, but you now do this at great speed. When someone calls "stop", immediately do so and tell him how many cards you have riffled off (which you know by glimpsing the last card released).

Another possible presentation is to spring the cards from hand to hand (Fig. 13) and claim that you are able to count them as you watch them fly by. Here you can use the time-honored and always effective ruse of dropping a card "accidentally", or leave it in the card case, and pronounce, "Fifty-one cards," after springing the rest of the deck from hand to hand. Then you bring out the missing card and add it to the deck.

Or have a packet cut from the deck. Spring these cards between your hands and, feigning maximum concentration, say, "Twenty-three," (or whatever). The cards are counted to prove your claim.

B. FINE EYESIGHT

The same thing: Stare at a packet or at three packets cut by as many spectators, who hold them flat on their outstretched palms. Bend down to look at the edges of the packets and then call the number of cards in each. This is done, needless to say, by previously glimpsing the bottom card of each packet.



C. SUBTLE HEARING

Have a packet handed to you and riffle the cards near your ear "in order to count them by the sound they make" (Fig. 14). Call out the exact number and have the spectators count the cards to verify your claim.



D. A SPECTACULAR ROUTINE

If you put these three effects together, along with the touch effect first explained, you can build a wonderful demonstration of super-senses. I leave it to your creativity or your ability to improvise.

NOTE

Obviously, in these three methods you can resort to the strategy described in the context of "Weighing the Cards" (p. 197), faro shuffling the stacked half into the unstacked half. A patter theme revolving around gambling is most appropriate and effective here. It sounds mythical and is always appealing. Try it.

I recommend combining this trick with "Weighing the Cards", "Total Memory" and "How Many Reds?" They convey an incredible image of you being Superman, or the spectators' cleverest son.

4. A CARD AND A NUMBER (GOMBERT, BAKER AND TAMARIZ)

This is my version of that excellent effect by two great magicians, Louis Gombert of France and Al Baker from the United States.* I have adapted it for a half stack, and have attempted to dramatize it (it is suitable for a theater stage). I've also furnished it with technical and psychological subtleties. The result is, I believe, an exceptional trick, and one of the two or three that yield for me the strongest reactions from a lay audience, and even from magicians.

EFFECT

Someone names a number and another picks a card. The card is found at the number named in an isolated and previously shuffled deck, that the magician never touches.

METHOD

Here is my version, exactly as I perform it.

Shuffle the unstacked half of the deck, keeping the stacked half intact. Let some of the unstacked cards fall to the floor and let a spectator help you pick them up. Gather all the cards and hand the full deck to that spectator, asking him to give it several complete cuts.

* See the entries for Gombert and Baker in the bibliography.

Take out a second deck having a different back design, along with the case for the first deck.

Hand the card case to a second spectator and ask him to examine it. Retrieve the deck from the first spectator and give him the new deck, asking him to shuffle it "as well". While he shuffles, find the 4♠ in the first deck and use a pass or double cut to bring it to the top, along with the stacked half.

Take back the card case from the second spectator and give it to the first. Shuffle the unstacked half of the deck you now hold and give that deck to the first spectator as he gives you back the other deck, which you in turn hand to the second spectator to shuffle. The first spectator puts his deck into the card case and the case into his pocket. This may sound a bit confusing as you read it, but it isn't in performance. Actually, it is quite deceptive, as you have given the impression that both decks have been shuffled by the spectators.

"Two thoroughly shuffled and cut decks in the hands of two people. One inside the card case, the other still in the process of being shuffled."

Ask another spectator to point to a third person, thus conveying that you are not using a stooge. This third spectator is asked to name a number from one to fifty-two, "because there are fifty-two cards in the deck that he [first person] put into the card case and then into his pocket, after he shuffled and cut it himself."

The third spectator names a number; say, eighteen. Press him to change his number, saying something like "Thirty is not a bad number either, and how about six..." Suppose he sticks with eighteen. It makes no difference.

Ask the second spectator to return the deck he has been shuffling. Fan the cards with the faces toward the audience, but in such a way that you can look at the faces, too, and stress that the colors, suits and values are thoroughly mixed. Spot the card that occupies the eighteenth position in the stack (the K♠) and cut it to the central third of the deck, if it isn't there already. Refan the deck, face up, and approach a fourth person. Using a classic force, while the deck is still face up, have him take the K♠.

Show the K♠ and announce that you are about to cause the K♠ in the other deck, "which was shuffled by a spectator, and then put by himself into the card case and then into his pocket," to position itself eighteenth—the number chosen by the third spectator—from the top. Approach the first spectator and extend your outstretched palm toward him, prompting him to give "You may use any force; but the closer and more direct and deceptive it is, the better. I often ribbon spread the cards and have the spectator pass his finger above the spread, stopping 'wherever he wants'." (Harry Lorayne describes the general psychology for this type of force in "The Moving Pencil" in his *Close-up Card Magic* [1962], p. 158.) It is advisable to stress the freedom of choice as Hotzinger would: "Did I influence your selection in any way?"

you the deck. When he moves to do that, withdraw your hand briskly and say, "No! I don't want to touch it. I don't want anybody to think I found the card at lightning speed and slipped it in at the number asked for. You'd better come over here yourself with the deck. Open the case. Take out the cards—all of them. Make sure there are no cards left inside. And now, begin to deal cards off the top of the deck, turning each card face up on the table and counting aloud: one, two, three..."

The spectator proceeds and, as he reaches fifteen, you say, "Slowly..." Count with him, "sixteen, seventeen..." and as he's about to count the eighteenth card, interrupt him. "Stop! Wait a minute. The next one is the eighteenth card. Let's recap: You shuffled the deck and put it into the card case. Then someone else called eighteen and he didn't want to change his mind. Someone else shuffled and yet another person chose a card freely from the face-up deck, so that I couldn't switch it or manipulate it in any way. He selected the King of Clubs. That's the eighteenth card." Point at the spectator's hands. "I haven't come anywhere near that deck—but I trust your intuition." Here you indicate the spectators who chose the number and the card. "Please turn over and show everyone the eighteenth card, which is—the King of Clubs!" Point with your forefinger, at a distance, to the card the spectator is now showing to the astounded spectators. Climax!

NOTE I

If the number named is higher than twenty-six, the procedure remains the same, except that the stack number of the force card in the second deck will be 53 less the number named. For example, if thirty-one is chosen, $53 - 31 = 22$; so you force Card 22 (the 8♠). At the end, ask the spectator to hold the deck face up as he deals down to the number. This starts him with the unstacked half. Stop him when he reaches the card before the number named. In our example, that would be the thirtieth card from the face (the 6♥). Recap everything at this point, as explained above, and have him remove the thirtieth card to expose the thirty-first, which is none other than the 8♠.

NOTE II

The use of a half stack allows almost honest shuffles, and permits you to drop cards, which the spectator himself picks up. If these things are properly conveyed and therefore evaluated by the spectators, the impact increases enormously. If the audience firmly believes that both decks are shuffled by the spectators, the effect becomes utterly impossible in their minds.

VERSION WITH THE WHOLE STACK

This is the last idea I've had—so far—that adds a strong dramatic impact to this effect.

Use a full stack. False shuffle the deck and use one of the methods described to give the impression that both decks have been shuffled by two spectators (without dropping any cards, in this case). Once a number

is named, take the second deck (the one that is not in the card case) and fan the cards with their faces toward the audience. Secretly find and bring together the card that corresponds to the number named and its complement for fifty-three. Thus, if they say eighteen, you bring together Card 18 (the K♠) and Card 35 (the K♥), and force one of them. Say, "Please take two cards: the one you touched and the one next to it, which you also touched, unintentionally. Show them to everyone." Pause here. Then continue, "Now watch carefully. You are going to name one of them, and the one you name—not the other—will be the card that I will try to put in the position designated by that spectator. Name one." The spectator names a card and you insist: "This one, and not the other? This is the card you want to be at the eighteenth position in the other deck. You may change your mind and name the other card instead." This moment is extremely dramatic. Whether he changes his mind or not makes no difference to you. If he names the K♠ (18), the cards are counted from the top of the face-down deck; and if he names the K♥ (35), the count is made from the face of the face-up deck. I urge you to try this. You won't regret it.

NOTE

To bring the two cards together unsuspectingly, I believe the most expedient method is Hofzinsler's spread cull (see Appendix VI, p. 356).

VARIATIONS

Here are other ideas I've devised for this wonderful effect.

1. Instead of having the spectator call out the number, you can ask him to write it down. You learn it secretly through the center tear, carbon paper, pencil reading or whatever.
2. You could also use a Svengali Deck instead of the memorized deck. Do an honest dovetail shuffle, but manage it without splitting the long-short pairs. Let the indifferent faces of the cards be seen and put the deck into its case. Ask a spectator to put the cased deck into his pocket. Using the second deck, force the card that matches the one duplicated twenty-six times in the Svengali Deck. A spectator now calls a number from one to fifty-two. If he names an odd number, have the count made to that number in the cased deck. If he names an even number, have that many cards counted off and the next card turned up to reveal the match. Alternatively, have the count done from the bottom of the deck, the cards being drawn from there until the named number is reached.
3. If you use the full-mnemonic-stack version, you can have the spectators shuffle both decks honestly and then switch one of the decks for a stacked one. You could use, for example, the switching method I explain in the context of the trick "Total Coincidence" (described in my book *Magia Potagia*, Volume 3, published in Spanish in 1984—not the version published in *Sonata*). You may also use the following switch, which I developed for this trick.

You appear to take out a red-backed deck and a blue-backed deck. The latter is actually red as well, but stacked in mnemonic order, with an extra blue-backed card on top. Hand the red-backed deck to someone who is wearing something red, calling him "Mr. Red". Point to the red item he's wearing. "Will you please shuffle the red deck?" While he does this you hold the apparently blue-backed deck in right-hand end grip. When he has finished mixing the cards, you take the red-backed deck into your palm-up left hand. Spot someone who is wearing something blue and say, "And you, Mrs. Blue, will you please shuffle the blue deck?" As you say this, bring your hands together, resting your left thumb on the back of the blue-backed card. Separate the hands, secretly slipping the blue-backed card from one deck onto the other, and turn the hands over, bringing both decks face up, as you ask, "Mrs. Blue, are you a good shuffler?" This produces a "parenthesis of forgetfulness".*

Lower your left hand slightly with the supposedly blue-backed deck and turn over both hands, offering the one in your right hand (now the red-backed deck) to Mr. Red: "But, before that, will you please put the red deck into its case?" This creates more misdirection, since you haven't yet brought the case into play. "Oops! Sorry—I've got it here." Put your left hand, holding the supposedly blue-backed deck, into your left pocket, ditching that deck and bringing out an empty red case and a genuine blue-backed deck. Give the case to Mr. Red, and the blue-backed deck to Mrs. Blue to shuffle. Although each of them has shuffled a different deck, the red-backed deck is stacked!

FIVE ACES

1. ANY CARDS CALLED FOR

(CHARLES JORDAN AND JUAN TAMARIZ)

This marvelous effect is a version I devised based on one of Dr. Daley's notes (Item 393 in *Jacob Daley's Notebooks*, 1972), in which an original idea by Charles T. Jordan is described in a scant three lines.

EFFECT

The magician divides the deck into four packets and spreads them on the table. On a slip of paper he then writes the name of a playing card, naming it aloud as well. The paper is left next to the first spread packet and a spectator is instructed to try to take the named card from that spread. The spectator pulls out one of the cards and leaves it beside the spread, sight unseen.

* This is an Ascanio concept, related to time misdirection. A complete discussion of it appears in *The Magic of Ascanio*, an English-language edition of which is scheduled for release around the same time as this volume.

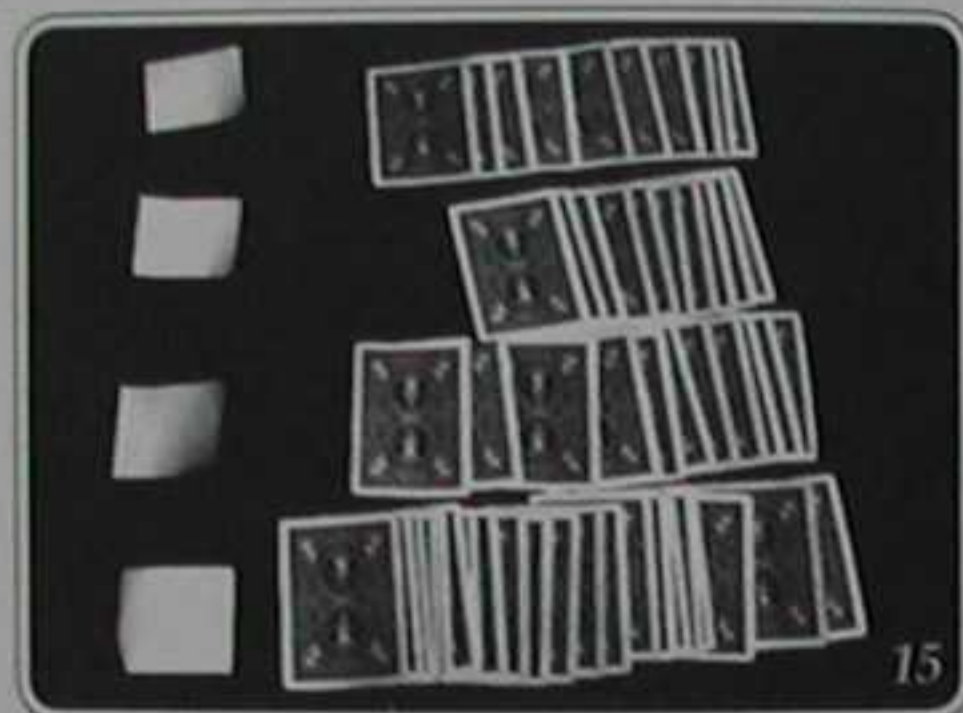
The magician names another card and writes that name on another slip, which he leaves next to the second spread. A second spectator draws a card from the spread and leaves it next to it. This is repeated with a third spectator and the third spread packet. The magician tries his own luck with fourth spread, pulling a card from it.

The cards drawn are now turned over and found to be the ones targeted. Each card is left beside the slip bearing its name.

METHOD

The cards are stacked from 1 (the 4♣) to 32 (the J♦). The rest of the cards are unstacked on the bottom. Shuffle without disturbing the top thirty-two cards. Cut just below the 2♠ (10) and spread these ten cards from right to left.

Cut under the J♥ (20). Spread these cards in a somewhat tighter row, so that the pile appears smaller than the first. Cut under the J♦ (32). Spread these cards a bit wider than those of the first spread. Shuffle the remaining cards. Glimpse the second card from the bottom (for example the A♥) and spread the cards normally to form a fourth row, which, because it contains twenty cards, will be longer than the previous three (Fig. 15).



Take out four slips of paper. Name the A♥ and then draw an "A" and a ♥ on one of the slips. Lay it to the left of the first spread packet. A spectator removes a card from that spread and, without looking at it, leaves between the paper and the first card of the spread. Work out the identity of the card drawn. If it is, for example, the fourth card of the spread, counting from the left, it would be the 3♣ (4).

On the second piece of paper, draw a "3" and a ♣. Name that card aloud. The second spectator slips a card from the second spread. Let's say he takes the second card from the left. This will be the twelfth card of the mnemonic order ($10 + 2 = 12$), which is the 3♦.

Draw a "3" and a ♦ on another piece of paper and lay it next to the third spread packet. The third spectator draws a card from that spread. If it is, for example, the fifth card of that row, it will be the 5♦, which is the twenty-fifth card of the stack ($10 + 10 + 5 = 25$).

On the fourth slip, draw a "5" and a ♦, and lay it beside the fourth spread. With your right hand, take the penultimate card of that spread, which will be the A♥ (Fig. 16).

With your left hand, pick up the selection from the third spread, lay it over that from the second spread, and those two over the first selection.

Meanwhile, bring your right hand to the three-card packet and use the A♥ it holds to scoop up the packet and turn it over (Fig. 17). However, in this action the right hand releases its card and takes, in its place, the top card of the packet, using the right fingers to turn that packet over to the left, thus exposing the A♥. The third card (the 5♦), which was the top card of the three-card packet, is still in your hand face down. You have just made a switch (a Mexican turnover done with a packet*) and have altered the order of the four cards.



In a continuing motion, the left hand spreads the three face-up cards so that the top card of the three ends up in front of the first spread, the central card in front of the second spread, and the bottom card in front of the third spread. At the same time, the right hand brings its card near the right end of the fourth spread and, after a pause, turns it slowly face up.



Your left hand brings the fourth slip of paper near the right hand's card, as seen in Fig. 18. Every card is now in its respective row, next to the matching paper. This effect is as close as it gets to real magic.

NOTE

For some psychological misdirection, just before turning up the last card, I often say, "Well, you guys got it right. Let me see if I have. Yes! Me too! Look!" The spectators think, or say, "The magician getting it right is to be expected, but it's incredible that the three of us picked the cards he asked

* The inventor of this packet variant of the Mexican turnover seems unknown. Early appearances in print occurred in Lin Searles's "Mexicali Aces", *Pullbearers Review Folio* No. 8, Autumn 1973, p. 668; and in Ken Krenzel's "Progressive Aces", *Epilogue Special* No. 2, n.d., p. 10.

for!" By the way, contrary to the photos, which are posed to make things clear for you, in performance you should arrange for the slips to read right side up for the audience.

MAGO ANTÓN'S VARIATION

Once again, my admired friend Antón López, better known as Mago Antón, gave me the following idea to accomplish the same effect in a very simple and direct way.

Secretly turn the bottom two cards of the deck (the 9♦ and A♥) face up and take the deck into left-hand dealing position. Name the A♥ and ask a spectator to say "stop" whenever he wishes, as you deal cards into a face-up pile, one at a time. Take the card the spectator stops you on and set it aside, face down. Since you have seen the last card you turned up, you will immediately know the identity of the selection, which is the next one in the stack. If the last card turned is, for example, the A♠ (7), you'll know that the next one is the 5♥ (8). Ask the spectators to try to stop you next at the 5♥. You resume the deal and they stop you at another card, say the 6♥ (23). Set that card aside. Now ask them to stop you at the 6♥, and when they call "Stop," secretly turn over the deck (held in the left hand), leaving the A♥ on top. The turnover is concealed by the action of putting the deck onto the table. Take the A♥ and use it to gather and turn over the previous two selections, doing the Mexican turnover packet variant explained in my version of the trick.

2. COME AND GO

In this routine, I've included two extremely strong surprises of the "even-for-magicians" category, as Ascanio would have said.

EFFECT

Two cards disappear and later reappear in a very magical way.

METHOD

PHASE ONE

Put the unstacked half of the deck face up on top of the face-down half stack. Put the K♦ face up on top of everything (Fig. 19). All this is done openly, in front of the audience. Square the deck.



Turn your back to the audience and ask someone to lift a packet off the face-up top half and to note the card that comes into view. Let's say he sees and remembers the 6♠. He then replaces the cut portion and squares the deck, leaving everything as it was.

Turn to face the audience and tell the spectator to remember his card. Suddenly, you seem to recall something important: "Ah! I hope you have cut some cards and not simply noted the top card, the King of Diamonds."

As you relax during the moment he replies, execute a half pass, secretly reversing all the cards below the face-up K♦ (Fig. 20). The spectator replies, "No, I didn't think of that one," and you reply, "Good!" The situation is now this: The face-up K♦ is still on top, with the face-up twenty-five-card stack below it; and beneath that are the twenty-six face-down unstacked cards, which include the selection believed to be in the face-up portion.



Spread off the face-up portion (Fig. 21) and give it to the spectator, instructing him to hold it between his palms. The other half, which is the one that actually contains his selection (the 6♠), is put aside. Explain, "I need to know what card you looked at, so that I can take it out."



The spectator responds, "The Six of Clubs." Pretend to pull an imaginary card out of the spectator's portion. Look at its face and say, "Oops! The wrong card." Return the invisible card to the spectator's packet and pretend to take another one. "Now I've got it. It's the Six of Clubs. Let me hang it over here, from this thread that's attached to the ceiling." This will get some chuckles. Mime the actions of tying the imaginary thread around the card. Tap the imaginary card from one side and follow its pendulous movement, from side to side, back and forth, with your eyes.

"Would you like to check and see that I'm telling the truth? The card is no longer between your hands." Take the stacked portion from the spectator and, holding it face up in your left hand, use your left thumb to push the top card to the right, pivoting it on its inner left corner. With your right hand, take the card by its right outer corner, thumb on top, fingers below, and rotate the hand, turning the card face down. Lay the card onto the table. Quickly do the same with the remaining twenty-five cards, laying them

face down on top of the K♦. The 6♣ is not there! "But I want you to check for yourself." Let the spectator pick up the dealt pile from the table, meanwhile allowing your hands to be seen unmistakably empty. He searches carefully, dealing through the packet, and finds no trace of the 6♣.

PHASE TWO

Offering to repeat the experiment, set the half stack face up onto the table, appearing to have forgotten about the other half, which lies to one side. "Just like before, cut wherever you want, look at the card you cut to and replace the cut cards, leaving them as they were." Turn your back to the audience while the spectator follows your instructions. Let's say the selection this time is the Q♥. Turn to face the audience and, without touching the cards, tell the spectator to take the packet and hold it between his palms "just as before". This strongly but subtly suggests that the conditions were equally clear the first time, and that you didn't touch the cards before he held them between his palms. Since the same card will be seen on the face (the K♦), it will also appear to be the same packet used in the first phase.

Pretend to withdraw an imaginary card and ask the spectator what card he looked at. Return the imaginary card, pretend to take another from between his palms and show it as you say, "Yes, the Queen of Hearts," naming the card the spectator has identified). Pretend to hang the invisible card from another imaginary thread, follow its swinging movement with your eyes, etc.

Take back the face-up packet from the spectator and cut it to bring the selection approximately tenth from the face. In our example you would double-cut six cards from face to rear, bringing the J♥ (20) to the face and leaving the Q♥ (11) tenth from the face.

Show the cards exactly as you did in Phase One, pushing the top card to the right, pivoting it on its inner left corner, taking it by its outer right corner and turning it face down as you lay it onto the table. Deal the cards slowly, stopping a couple of times as you make pertinent comments. As soon as you get to the card above the Q♥ (the 3♦, as the cards are face up), stop the deal for a moment and use your left thumb to push over two cards as one, as in Fig. 22.* With your right hand, take this double card as you look at and name the next card (the 2♣). This shifts attention from the double card as you turn it down



* For a detailed description of this double push-off, see Hugard and Braue's *Expert Card Technique* (1940), p. 5.

and lay onto the face-down pile of nine cards already on the table (Fig. 23).

Deal a few more cards slowly and deliberately, occasionally letting a card drop a few inches from the right hand to the pile, saying, "Just one card, making sure they don't stick together." Finally, hand the remaining cards to the



spectator, telling him, "Look for yourself." As the spectator checks for himself he finds to his astonishment that the second card has also disappeared from the packet. Before he gets a chance to look at the cards on the table, say, "But do you know where the cards that disappeared are?" After a pause, continue, "Over here! Can't you see them?" Swing the imaginary cards, suspended from their imaginary threads. This causes laughter and makes everyone relax.

PHASE THREE

Gather the dealt cards and those the spectator holds, reassembling the half stack, and set the packet face down on the table. Pick up the unstacked portion and, while you give it a casual, face-up, overhand shuffle, look for the 6♣. If you don't find it during the shuffle, spread the cards in your hands and say, "I hope no more cards have disappeared." Locate the 6♣ and get a break under it. Turn the packet face down, keeping the break, and cut the 6♣ to the top. Then set the unstacked portion onto the tabled stacked half, pick up the deck and palm off the top card, the 6♣. This is easily done since the spectators think the trick is over and will barely be paying attention to your actions.

Pretend to pluck the card from the air, where it was supposed to be hanging from its imaginary thread, and show it between your hands, making it visible, to everyone's surprise. Lay the card onto the table and, a bit later, riffle up the deck to locate the Q♥, which is tenth from the bottom. Get a fourth-finger break under it. With your left fingertips, push the card out to the right, sidejogging it and use the Tamariz perpendicular control (see Appendix VI, p. 359) to bring it to perpendicular position. With your left first and fourth fingers, straddle the card and draw it another half inch to the right. Cut the cards, to center the angled selection, and ribbon spread them on the table. The card, in its angled position, is concealed under the spread.

Explain that the card can be made visible if it contacts the other cards. Mime the actions of pulling the imaginary thread downward, but the thread is too short and the card won't reach the spread. Announce that you

will turn the spread over, so that the height of the turning cards reaches the bottom edge of the invisible one suspended above. Turn the spread over from left to right as you hold your right hand, clearly empty, poised over the right end of the spread. As the spread dominoes over, the card will protrude vertically from it, in its perpendicular position, and will automatically come to your waiting right hand. Instantly grip it between your right thumb and middle finger (Fig. 24) and lift it into the air. The card appears to have become visible in an absolutely magical way.



VARIATION

The disappearance of the card in Phase Two can be done differently, if you don't wish to use the double push-off. Resort to the method described in "Flying Through Thin Air" (p. 102): Begin to turn cards face up, one by one, on the face-down packet. Take each face-up card into right-hand end grip and place it on the table. When you reach the card directly above the Q♥ (the 3♦), take two cards as one into end grip and place them onto the tabled pile. This leaves the Q♥ hidden and secretly reversed among the rest. Its reappearance is carried out as explained above. Even though the Q♥ is reversed, the effect isn't altered. You could also do away with the TPC and simply have the Q♥ appear face up when you ribbon spread the cards.

3. THE LIAR—A CLASSIC (DALBAN, NYQUIST AND TAMARIZ)

Based on Vincent Dalban's beautiful "Lie Detector" plot and on ideas of Charles W. Nyquist,* I have put together this routine, which I think is very amusing and deceptive.

EFFECT

The spectator lies and the magician detects him in it.

* See *The Jinx*, No. 3, Jan. 1935, p. 15, and No. 4, Feb. 1935, p. 19. In *The Phoenix*, No. 246, Jan. 11, 1952, p. 982, and also in Bruce Elliott's *The Best in Magic*, 1956, p. 109, Paul Curry gives a good presentation and states that the Lie Detector premise is unbeatable for a female audience.

METHOD

A spectator shuffles the unstacked half and the magician false shuffles the half stack. The effect is first performed with the unstacked half. After receiving the shuffled half from the spectator, glimpse the bottom card. The spectator peeks at any card from that packet and you use the TPC to control it to the bottom (see "Appendix VI, p. 359), next to the card glimpsed. Turn your back to the audience as you instruct the spectator to give the packet a complete cut. He is then told to deal cards from the top, turning them face up one by one and calling their names. The card following your key card (the one you have glimpsed) will be the selection. Instruct the spectator to lie when he reaches his card, but he's to lie only a little bit, misnaming just the suit. When he does this, you say, "You damned little liar!" in a humorous way. Everyone will laugh as the spectator confirms that he, in fact, has lied.*

Now the stacked half is used. You turn your back to the audience and the spectator begins to turn cards face up, one at a time, dealing them face up to the table and calling their names. On one card he is told to miscall both the suit and value. As he proceeds, you follow the mnemonic order of the cards and, as soon as you hear the name of a card called out of place, you cry, "Liar!"

The spectator now cuts the stacked portion in half and riffle shuffles them together. He is then instructed to turn cards up one at a time, calling their names as before, and to lie on one, naming a card that is entirely different from that he is looking at. The moment he lies, you again exclaim, "You liar!" To accomplish this, you must mentally follow two intermingled sequences of stacked cards. When the spectator names a card that is out of place in both sequences, you'll know he has lied. This might seem somewhat difficult, but it's not when you understand that they will name a card that is totally incongruent with both sequences you are following.

With your back still turned, ask the spectator to place his hand over the card he lied on, covering it. Turn to face the audience, pick up the packet of undealt cards and, by glimpsing at the two or three cards that follow the one under the spectator's hand, you'll know the exact identity of the latter. One card is missing in one of the sequences. Now ask them to name several cards at random, including the selection among them. On hearing the names of the cards, you say, "Liar!", "False!", "I don't believe you!" until you hear the name of the selection: "Well, finally the truth. That's your card!"

NOTE I

Here are some presentational options.

—A pendulum that detects lies. It stays still and it moves (or you make it move) on hearing lies.

* Henry Christ offers similar ideas in *The Jinx* 1935 Summer Extra, p. 39.

- The spectator records his voice with a tape recorder and, as you listen to the tape, you detect his voice shaking.
- Use any amusing gadget as a lie detector.
- Use Mago Antón's Lantern (it is remote-controlled, at your will).
- A coin inside a glass, attached to a length of invisible thread—it jumps when the spectator lies.
- The lying spectator can have his back turned as you face the audience. Thus you can prompt the audience, through signals, all to yell at once, "Liar!"

4. ANSWERING COMPUTER

I thought of this effect after watching a similar one with a deck set with the cards alternating in color and shuffled by the spectator. It was based on the wonderful Gilbreath principle.

I believe my much admired and never forgotten friend Alfonso Moliné had hit on the same idea of an "Answering Computer".* Later, I came up with some presentational ideas that I will tell you about.

EFFECT

With the help of the cards, you learn the identities of selected cards, as well as a famous person someone thinks of and the city someone dreams about. Finally, a hidden treasure is found after going through a dangerous labyrinth. And all by magic.

METHOD

Only half the deck is mnemonically stacked. Shuffle the cards thoroughly—well, really only the unstacked half. Then separate the halves. Let a spectator shuffle the unstacked half while you false shuffle the stacked portion. Take the spectator's half and do a bottom multiple glimpse (let's give it a name: the chorus-line bottom glimpse), as follows:

Hold the deck face down in left-hand dealing position. In the casual motion of tapping the inner end of the cards square on the table, rotate the hand palm outward while curling the



* By the way, his book *Esto es Magia* (1978) is of great interest, especially to those who want to adopt an analytical view of magic. Those who can't read Spanish, sadly, will miss it.

fingers tightly around the right edge of the pack, holding it secure. At the same time, shift your thumb to the face of the pack, near the upper end. As the hand taps the lower end of the deck against the tabletop, use your thumb to pull firmly down on the edges of the cards at the face, causing them to buckle and their bottom right corners to flare out, giving you a view of the indices (Fig. 25). The glimpse is taken in a second's time and the deck returned to face-down dealing position.

If spectators are watching closely, they may recognize that in this gesture you can have spotted the bottom card of the pack. However, they will never dream you have in an instant gained knowledge of an entire bottom group.

You do not need to remember the cards—just their color sequence. If you see, for example, two red cards followed by three blacks and another red, you simply remember 2-3-1. That's all you need to know.

Now have the spectator take any card he wishes from the stacked half and hide it in a pocket or elsewhere. You easily learn its identity by glimpsing the card above it.

Now hand the unstacked half to the spectator, and ask him to turn his back while he consults the packet he shuffled earlier. He is to answer your questions guided by the colors of the cards, reading from the face of his packet. If he sees a red card he answers "yes", and if he sees a black one the answer is "no". He is to transfer each card to the rear of the face-up packet and answer the next question according to the color of the next card he finds on the face.

Since you know the identity of the selected card as well as the color sequence, you ask questions that are appropriate to the answers you will be getting and that lead you to the selected card. For instance, if the selection is the 8♠ and the color sequence is 2-3-1 (two red, three black, one red), you begin with "Was your card a spot card? I mean the one you put in your pocket." The spectator, seeing a red card, says, "Yes," and transfers the red card to the rear of his packet. You continue, "Was it a spade?" Since he's looking at another red card, he says, "Yes," again. "Does it have a low value?" He sees a black card and says, "No." "Is the value of your card odd?" He sees black and says, "No." "Is it an Eight?" He sees a red card and says, "Yes." "Take the card out of your pocket and show it to everyone. There it is! The Eight of Spades!"

Now give someone a slip of paper and ask her to write the name of a celebrity or a famous character in history, such as Columbus, Nero or Vernon. You secretly discover what she wrote via the center tear or by giving her a paperback book (with a sheet of carbon paper under the thin cover) for her to brace the slip on as she writes. Another effective resource to accomplish the task is Maxwell's card, consisting of carbon paper that copies what is written on a piece of paper resting above it, onto another

piece of paper inside (Fig. 26). It is sold by Spanish magic shops with a routine by Little Tamariz titled "El Efecto Soñado" (The Dream Effect).*

False shuffle the stacked half of the deck and have it cut by a spectator. Glimpse the bottom card and hand the packet to the spectator, who takes it with him and turns his back to the audience. You have secretly learned the name of the celebrity, and you know the color sequence of the memorized order in the packet the spectator is holding. Now it's child's play to formulate appropriate questions to have the cards lead you to the name of the celebrity. You need only a few answers to questions like, "Is the person alive?" "Male or female?" "An artist?"

OTHER PRESENTATIONS

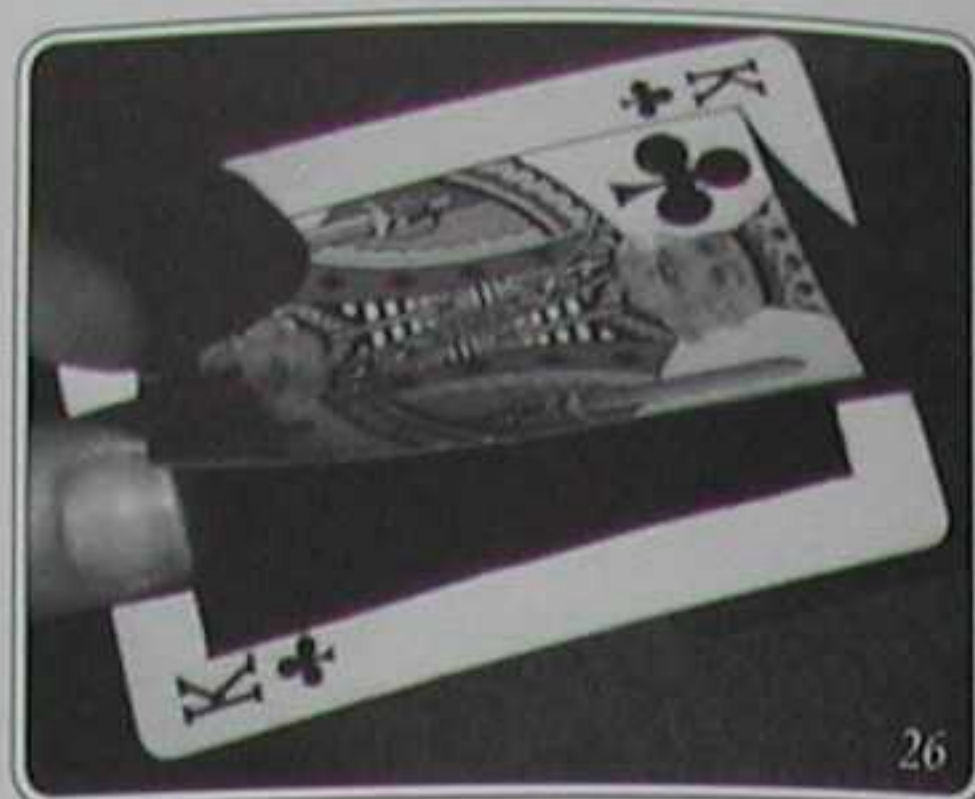
A. THE TRIP

A trip is proposed. The spectator writes down the name of a city. You secretly discover it and begin to ask questions accordingly, such as "Do I go to Europe?" "Do I go through France?" "Do I cross the Channel?" This constitutes a beautiful magical trip. If you use a large map or world globe you can make it easier to follow and more appealing to the eye.

B. THE LABYRINTH

You can draw a labyrinth that leads to a hidden treasure, and force a cut between the 4♣ and K♦ (leaving the 4♣ on top and the K♦ on the bottom). The cards are turned up one at a time from the top of the stack and are interpreted as red card = left turn, black card = right turn. Draw a labyrinth that takes you directly to the treasure by following the color sequence of the half stack. The labyrinth can be drawn on a large piece of cardboard, an erasable-marker board, etc. The spectator may use the whole deck. Before handing it to him, however, shuffle it, keeping the twenty-six-card stack intact, and cut the 4♣ to the top. After every question, the spectator is to turn up a card and show it to everyone after answering "left" or "right". The labyrinth can have all kinds of hurdles such as holes, skulls, fires, all of which can surely make it more dramatic. The question will always be "left

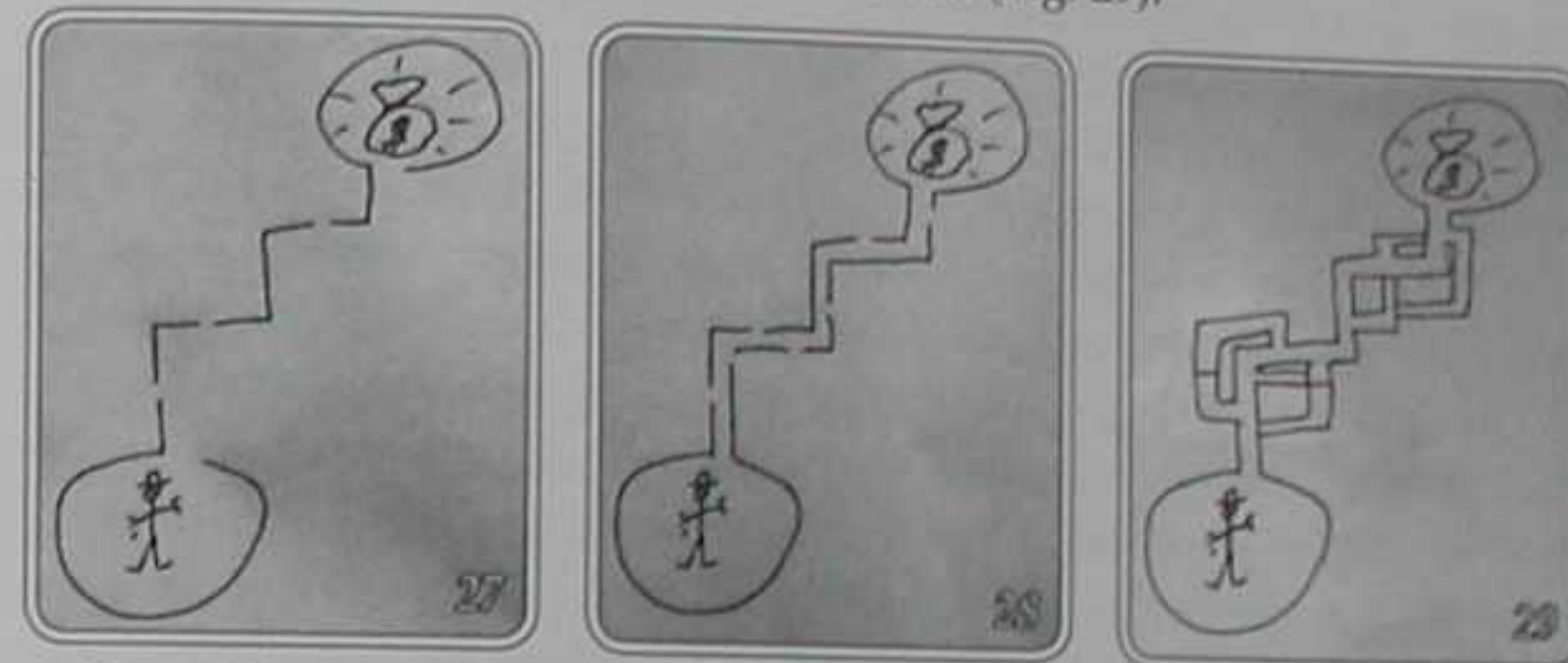
* For details on the center tear and carbon impression book, see Corinda's stupendous *Thirteen Steps to Mentalism*, pp. 166 and 218 respectively. For the carbon card, see James Maxwell's "Marvellous Thought Reading with Cards" in *The Magic Wand*, Vol. 9, No. 1, March 1920, p. 11; and for a carbon card-case, see Annemann's "Mental Masterpiece" in his *Mental Bargain Effects* (1935), p. 5. Both these items can also be found in Hugard's *Encyclopedia of Card Tricks* (1937), pp. 303 and 304.



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or right?" All this makes the trick visual, exciting and, like the celebrity presentation described above, suitable for stage.

You could also ask a spectator to draw a modest-sized labyrinth himself, following your instructions, which you give in such a manner that there is only one way to get to the treasure. Tell him first to draw a line with several breaks in it (Fig. 27). He then draws another line, parallel to the first, but with the breaks at different spots (Fig. 28). Finally, he connects the breaks with dead ends that have no exit (Fig. 29).



Later, having had the deck cut anywhere, you ask questions like, "Do I turn right?" or "Do I go forward?" Since you know the coming answers (according to the colors of the cards, where red = yes and black = no), and the path is there for you to see, everything becomes as easy for you as it is incredible and puzzling to the spectators. What else can you ask for? Come on!

C. HANGMAN

The Hangman game (with words and letters that are to be guessed) also lends itself to this method. I leave to you the pleasure of studying it and coming up with your own version.

5. T.N.T. (FINLEY, JORDAN AND TAMARIZ)

Based on ideas by Arthur Finley and Charles Jordan,* here is my version, which I think is very practical and that I have adapted to the half stack, with a method for finding a thought-of card that is as easy and direct as it gets. Furthermore, despite the many mixes the spectators give the entire deck, the half stack remains intact. My friend Mago Antón was very helpful with the final presentation.

EFFECT

While the magician is facing away from the audience, a spectator shuffles the deck twice, selects a card and loses it in the pack, after which he shuffles the deck two more times. The magician turns to face the audience, takes the cards, deals them into five piles and, with total assurance and without asking any questions, instantly names the chosen card.

* See *The Jinx*, No. 40, Jan. 1938, p. 267.

METHOD

False shuffle the stacked portion, overhand fashion, while the spectator shuffles the unstacked half.

Exchange the half decks and have the spectator give the stacked half an in-the-hands dovetail shuffle while you do the same with the unstacked half, both shuffling honestly. You again exchange halves, and you give the stacked portion a tabled, false riffle shuffle (Zarrow or another type) while the spectator gives the unstacked portion a tabled riffle shuffle. If the spectator can't do such a shuffle, have him cut his portion into two piles and push them into one another.

Point to the stacked portion and turn your back to the audience. Someone gives that portion several complete cuts. He then takes the resulting top card, looks at it, remembers it and pushes it into either of the halves.

The spectator riffle shuffles one of the halves, and then the other. He then gives each half a complete cut. He finally riffle shuffles both halves together and gives the deck several complete cuts. The deck has been shuffled several times before the selection was made, and several more after the card was returned to the deck. Furthermore, these are real shuffles performed by the spectator without the magician even looking. To locate the card under these conditions appears absolutely impossible.

Turn to face the audience again and give the deck a false overhand shuffle. Turn the cards face up and deal them into a diamond-shaped layout—north, south, east and west—with a fifth pile in the middle. Into the center pile deal all the cards with mnemonic numbers greater than twenty-six. These cards are dealt face down, while the cards in the other four piles are dealt face up. In the north packet, deal the first card that appears from among the first twenty-six cards of the stack. The next card from the first twenty-six, if it is the one that immediately precedes the card in the north pile in the mnemonic order, is dealt face up onto the north card. For example, if the first card from the first twenty-six is the 2♦ (19) and the second card of the group to turn up is the K♠ (18), you deal the K♠ onto the 2♦. If the next card is not the K♠, but is still from the first twenty-six (for example the 2♠ [10]), place it at the eastern position. Continue to deal the cards into four piles (four because you are secretly working with four series or chains of cards),



so that each pile (north, south, east and west) contains cards of mnemonic values below twenty-seven arranged in descending order (Fig. 30). At some point you will arrive at a card lower than twenty-seven that cannot be placed in a descending order on any of the four piles, or there will be a card missing in one of the piles. This will be the selection. In Fig. 30, the A♠ is missing in the east pile. Therefore, it is the chosen card.

NOTE I

Needless to say, when the selection turns up (because it is not sortable or its absence becomes evident in the sequence), you continue to deal all the remaining cards, dropping the selection on any of the piles and remembering its identity. At the end, the four piles are gathered to reset the half stack in inverted order (from 26 to 1), which is quite easy. Slip the selection into place and continue with other tricks using the half stack. All this will seem miraculous even to fellow magicians, since they themselves have shuffled the whole deck several times.

NOTE II

Sometimes, through mischance, you can have the selected card fall into its place after the shuffles. In that case there is no way to discern what the selection is. Nevertheless, pretend you *do* know it. Reverse the order of the twenty-six stacked cards, bringing them back to their natural order, on top of the unstacked portion, have the card named, force a cut at or near that card and locate it, as in the trick "Mnemonicosis" (p. 97).

NOTE III

When I present this trick, I use the packets at north, south, east and west to explain that every card possesses a different type of magnetism, since each points to a different cardinal direction, and the ones I put in the center are those that lack magnetism altogether. The selected card acquires, I explain, a strange kind of magnetism that I should be able to detect.

Another presentational ploy is to talk about the four winds. Wave each card like a fan to determine onto which pile it is to go, explaining that "Each card produces a distinct and identifiable wind." Bring the trick alive. Introduce verbal bits of wit and give it as much rhythm as you can.

NOTE IV

And now here is a story that I'll tell not from vanity (or at least not *just* from that), but to encourage you to perform this trick. I did "T.N.T." at the Magic Castle in 1982, for a group including Dai Vernon, Larry Jennings, Piet Forton, my first wife Mary Pura and several other magicians. The next day, Piet Forton said to me, "Last night the Professor and I were discussing your tricks, and there were some whose secret we couldn't work out. The Professor was so enthusiastic." I suspected "T.N.T." was one of those tricks and I asked Piet if this was so. To my surprise, he said, "No, no. That

one we all understood right away." Hours later, I asked again (I couldn't believe they had penetrated the secret so easily) and he said, "Yes, of course it was an apparently impossible trick. It was so impossible we agreed on the method you used. When the Professor looked at the card, Mary Pura also saw it, and later, when you ran through the cards, she signaled you when you reached the selection." My surprise was then mixed with joy. They thought it was so impossible, their only explanation was that I used a stooge!

Since then, whenever I perform this trick I see that only two or three people look at the card. This experience also made me feel more strongly about two beliefs: first, that I should work more and more on applying the method of The Magic Way and the Theory of False Solutions (to prevent spectators from hitting on a false solution that prevents them from reaching The Magic Rainbow); and, second, that this trick really is T.N.T.! (My friend Antón López [Mago Antón] called it "a bomb" when I first showed it to him.)

THREE COINCIDENCES

1. THE MIRACLE (CHESBRO, THOMPSON AND TAMARIZ)

This is my half-stack adaptation for the excellent trick "Copy Cat!" by Verne Chesbro and J. G. Thompson, Jr.*

EFFECT

A spectator takes half the deck, holds it under the table (or behind his back) and freely reverses any card in the middle of the packet. You do the same with the other half of the deck—and the two reversed cards are found to be mates. The trick is repeated twice with the same result.

METHOD

PHASE ONE

Begin with the unstacked half, having it shuffled by the spectator (make sure the audience doesn't forget that *he* shuffled). Instruct the spectator to take that portion under the table, shuffle it some more and cut it several times. He is then to take the top card (or the bottom card—it makes no difference), to turn it face up and bury it in the center of his packet. He is then to turn the whole packet face up, "so that your reversed card is face down and can't be accidentally flashed." After he has done all this, he brings out his packet and puts it on the table.

Pick it up, spread it between your hands and obtain a break under the face-down selection as you close the spread. Using your left fingertips, secretly push the reversed card to the right, as if beginning a side steal. Your right hand, which holds the packet in end grip, conceals the

*See *The Jinx*, No. 117, Nov. 2, 1940, p. 691.

sidejogged card. Turn this hand inward, bringing the face of the packet toward the audience, as if you were finishing squaring the cards neatly (as in an all-around square-up). This allows you to glimpse the index of the reversed card, after which you immediately push it flush.*

Take the stacked half of the deck and secretly locate the mate of the glimpsed selection (the card that matches it in color and value). Get a break under that card and, bringing your hands and the deck under the table, turn the mate face up. Bring the deck back into view and spread both halves. Remove the two reversed cards and show that they match.

PHASE TWO

Ask the spectator to shuffle his half (the unstacked portion) under the table. You pretend to do the same with the stacked half. You then exchange the halves under the table and each of you gives his portion a complete cut. Still under the table you now switch your half deck for a special packet that consists of the twenty-six mates to the cards in the half stack. The backs of these cards have been treated with roughing fluid and are alternated face up and face down, Brainwave fashion. Fig. 31 shows the twenty-six stacked cards and, below them the alternated face-up and face-down mates, as follows: face-up 4♠ (mate of the 4♣), face-down 2♦ (mate of the 2♥), face-up 7♥ (mate of the 7♦), face-down 3♠ and so on, ending with the face-up 5♥ (mate of the 5♦) and the face-down K♥ (mate of the K♦).



Put the gimmicked packet into the card case (which you have brought beneath the table) and leave the packet shuffled by the spectator on your lap. Bring the half-full case into view. Have the spectator perform the same actions as before: cutting several times, taking the top or bottom card, turning it over and inserting it into the middle of the packet, turning over the whole packet and bringing it into view. By looking at the card on the face of the packet, you'll know the identity of the reversed selection, since it is

* This is a handling for a marvelous technique by Edward Marlo that appeared in *The Cardician* (1953), p. 149.

† There will be a mate of the card turned by the spectator in the stacked half, unless they turn over the black Jacks or Sevens, or the red Tens or Aces. In those cases, locate a card of the same value and a different color and announce it: "Let's see if we've succeeded in choosing matching values of opposite colors."

the next one in the stack. You needn't touch his half. Before the spectator spreads his cards to pull out his selection, you open the card case and take out the packet. Spread the cards between your hands until you reach the mate of the selection (which you'll know thanks to the order) and split the spread just above the mate. The card appears face down. Take it out and turn it face up. The spectator spreads his packet face down to expose the face of the card he reversed—it matches yours.

This second phase may and, I believe, should be repeated. The the prepared packet is then switched with the unstacked portion that rests in your lap, after which you can continue with other tricks.

NOTE I

At the end, when the spectator takes his card out of the face-up spread, you gather the rest of the spread to prevent the audience from looking at the faces. It is possible that your card, which is the mate of the spectator's selection, is duplicated in his half. For example, if the spectator turns over the 2♥, you show the reversed 2♦; but there is another 2♦ in the spectator's portion. That one must not be seen.

NOTE II

When I'm not carrying the prepared packet with me, I use the following method: The spectator turns over a card in the stacked half, and I, after secretly learning its identity as explained, quickly locate the mate of the selection (or one of an adjacent value of the same suit) in my half while toying with the packet or by running cards rapidly. I then take my portion under the table and reverse the mate there. Simple and direct.

NOTE III

See my version with Val Evans's "Multieffect Cards" in *Pabular*, Vol. 7, No. 3, March-April 1982, p. 1006, where it was described by Fred Robinson; and in my book *La baraja multiefecto de Val Evans* (1980), where it is titled "El Milagro" (The Miracle), p. 33.

2. TELESCOPIC COINCIDENCE

This is a triple effect—combining a simultaneous location, coincidence and divination—that I devised and studied to bring it to the state I'm about to describe.

To prepare, have the stacked half on top and give the deck an out-faro weave. If the faro were completed, the 4♣ would remain on top, but the packets are left unsquared for half their lengths (an "incomplete faro"). Hold the telescoped deck vertically, with the unstacked portion above.

Slip the front card of the unstacked half next to the card behind it in that portion. This prevents the card from falling when the deck is held by the lower half.

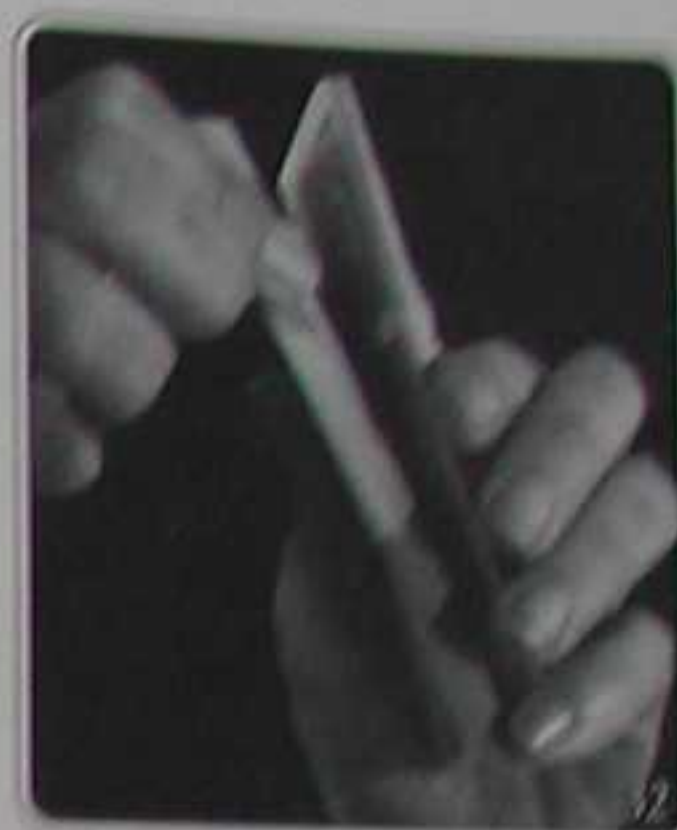
Riffle the outer right corner of the upper portion and have someone call "stop". Let him peek at the card he stopped you at. At the same time, obtain a left little-finger break at that spot in the lower half (Fig. 32).

Disengage the upper portion and give it to the spectator, asking him to hold it between his hands. Sometime during this, glimpse the card above the break (Fig. 33). The mnemonic number of the card glimpsed corresponds to the position of the peeked-at card from the top of the spectator's packet. For instance, if the card glimpsed is the Q♣ (13), the card peeked at will be thirteenth from the top of the spectator's half.

Square the step in your stacked portion and hand the packet to another spectator, instructing her to hold it under the table (or behind her back), where she is to pull out any card, look at it and to bury it anywhere in the packet. She then gives the packet a complete cut and brings it back into view. Each spectator has now seen a card under conditions that apparently make the divination of their identities impossible.

Take the stacked portion (the one last used) and, after giving it a false shuffle, run through the cards and look for the one that is out of sequence. This is the second selection. Remember that card and cut the packet to place the selection at a position from the top matching that occupied by the first selection in its packet. In our example, the card would be cut to the thirteenth position from the back of the packet. Return the packet to the second spectator.

Turn your back to the audience and instruct the spectators to start dealing cards from the tops of their respective face-down packets to the table, one at a time, turning each card face up. They are to proceed in unison, as you say, "A card, another card," and so on. Stop them after they have dealt twelve cards each (one less than the mnemonic number of the card glimpsed earlier). Turn to the audience and say, "Here I felt something special." Pause. "Not only that; I also felt both cards at the same time, which is quite a coincidence. Please leave your cards on the table. You thought of the—let's see—the Queen of Clubs, which is over here." Turn up the top card of the first spectator's packet. It is, indeed, the Q♣. Then, to the second spectator: "And your card



also, magically, turns out to be here, and it's..." Turn up the top card of the other packet and, acting as if you already knew it, name it as soon as you see its face. "...the Eight of Clubs." (Fig. 34)

As you can see, it's three effects, a location, a coincidence and a divination, all following one another without mixing or harming each other, but rather compounding the mystery to create a considerably greater effect (usually a delicate point when constructing tricks with two or more simultaneous effects).

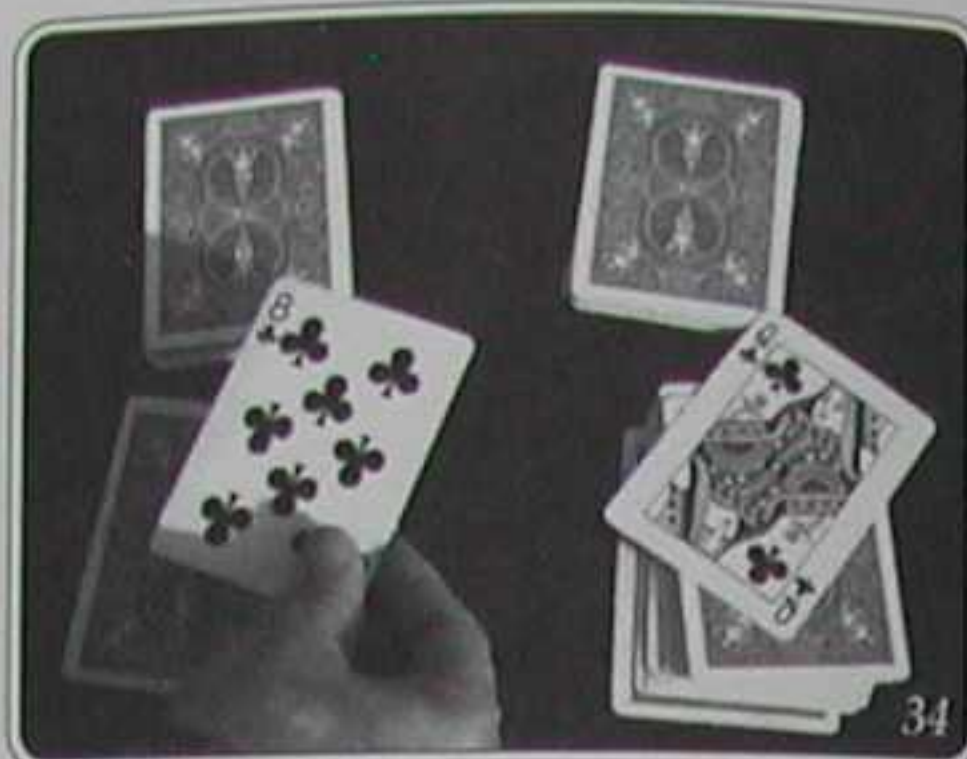
3. STOP AT THE SAME TIME (FIRST VERSION)

Here is a similar effect, with a somewhat different method. It was almost the first idea I had for this effect.

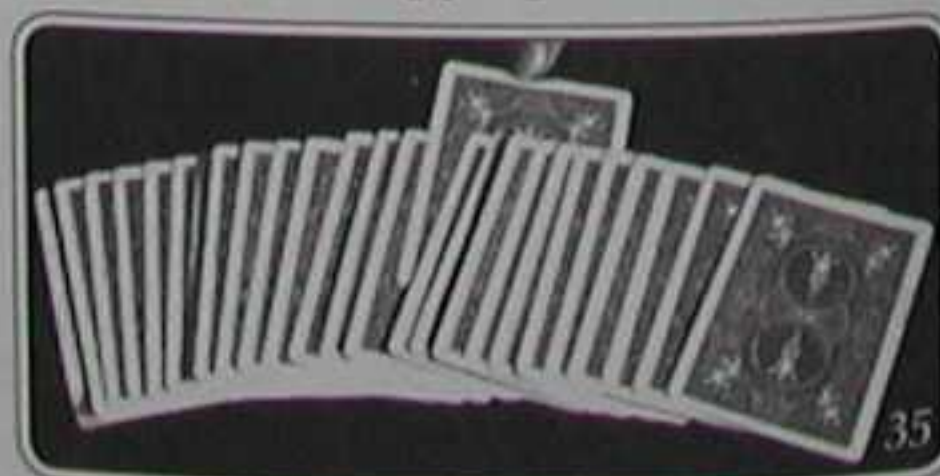
Give someone the unstacked half and instruct him to shuffle it and to keep any card. Take back the remaining cards of that portion, corner crimp the bottom one and ribbon spread the packet, making sure that a portion of every back is visible.

Pick up the stacked half, give it a false shuffle and cut the 4♣ to the top. Take a card from the middle, look at its face, actually disregarding what you see, and return it to the same position. Square the cards, make a false cut and set the packet aside; or, better still, hand it to a second spectator.

Tell the first spectator to insert his card into the spread. He complies. Eye count to ascertain the exact position of the card in the spread; for example, twelfth from the top (Fig. 35). Ask the spectator to close the spread and to give the squared packet a couple of complete cuts. Pick up the packet and do a Charlier one-handed cut or a pass at the crimp, bringing it to the bottom, and then hand the packet to the first spectator (the one who took a card). The spectators now begin to deal cards to the table, one at a time, turning each card face up, at the rhythm you establish with your voice: "A card, another card, another..." and so on, stopping them before they turn up the twelfth card. Feign deep concentration. "I can feel my card. It was the Three of Diamonds." Here you name the twelfth card of the stack. "Which one was yours?" The spectator names his card. Turn to face the



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audience and remind them that the spectator shuffled his packet. Ask each spectator to turn over the top card of his respective pile—they are the very ones named.

NOTE

You could have the stacked portion cut after you have turned your back. Before naming your own card, you turn to face the audience and look at the last card turned from the stacked portion. You then name the next one in the stack as yours. This detail, I believe, makes the trick appear more impossible (the main goal of our art).

FOUR DIRECT ONES

1. A GAMBLING DEMONSTRATION

The Mnemonica stack, whether it's a full stack or a half stack, lends itself to many gambling demonstrations, aside from the ones described in Chapters Four and Five.

Let's look at some options that come to mind. You may, in addition, find your own.

APPARENT DEMONSTRATION OF CHEATING AT CARDS

In a more or less formal discussion of cheating methods said to be used by card hustlers, you can use the half stack, occasionally mixing the unstacked portion, for exhibitions, say, of:

1. **Marked Cards.** With a full or a half stack, and after a false shuffle, you deal the cards, one at a time, pretending to detect marks, naming some or all of the cards in one of the hands (quite easy, since you know where you started and how many hands you've dealt). At the end you hand out some or all of the cards for examination, letting the spectators see how undetectable the marks are. You could also show a more detectable mark (I mean an actual and obvious one) and then, with the half stack, perform the effect with the supposedly marked cards.
2. **Glimpsing.** When this method is explained, it is advisable not to show the actual methods, but simply to mention the possibilities afforded by ashtrays, lighters, dark glasses someone might be wearing, the surface of the whisky inside a glass, a well-polished teaspoon and other reflective surfaces, in which one might glimpse the cards as one deals them (or mention a little mirror inside a pipe...). Then all you need to do is allude to the existence of highly sophisticated manipulative techniques devised to glimpse the cards as they are dealt, and proceed with the demonstration using—our half stack. It is better not to overdo it, calling every card you deal, but simply to say something like, "That one was a red Eight. This one I don't know. This one I have no idea. That was a Nine. That was a King. And finally, I think your hand contains a couple of Eights,

and you would probably want to discard that Ten, which is of no use to you." Take the card you have referred to into your right hand, as if to deal it, giving the impression that you have glimpsed it with your highly sophisticated technique.

3. **Estimation.** Put any twelve cards on top of the 4♣. Show the A♥, which must not be among those twelve cards, and explain that you are going to control the Ace by estimation. Put the A♥ on top of the deck. The remaining thirteen of the twenty-six unstacked cards should lie on the bottom of the deck, under the K♦ (Fig. 36). Ask a spectator to give the deck a complete cut. Take the deck and, under the guise of squaring it, glimpse the bottom card. Assuming, as an example, that the card glimpsed is the 3♠ (21), announce that the A♥ will be nineteen from the top (always subtracting the mnemonic number of the card you glimpsed from 40; in our example, $40 - 21 = 19$). The cards are counted and your statement is proven correct. The cut must always be more than twelve cards and less than thirty-nine, which gives you an ample margin.



You could also ask that the deck be cut several times, and explain that you will attempt to keep track of the position of the card. Look attentively at the deck as it is cut. Then pick it up and glimpse the bottom card. If that card belongs to the stacked portion, subtract its mnemonic number from 40 and announce the result as the position of the A♥. If the card sighted doesn't belong in the stacked portion, cut the cards yourself once or twice, until you get a card from the stack on the bottom and, supposing you've sighted the 9♥ (17) this time, say, "I think I've brought it to the twenty-third position."

It is better not to make your alleged estimation skills seem too good to be true. If, after the first cuts, you know that the position of the card is eighteenth from the top, you might say, "It's between seventeen and twenty." The next time, after several cuts, you can hit the position exactly.

4. **Rapid counting.** Using similar methods, pretend to count the cards in a packet by riffling them quickly with your thumb.
5. **Any game, any hand.** If we ask someone to name any card game, all we have to do is find a few cards in the stack that make a good hand for that game and, with the method explained for "Cards to Pocket" (p. 104),

gather them quickly on top of the deck and display the dream hand of the game called for (see Fig. 37 for a sampling of good hands). Needless to say, the cards can be culled through a variety of methods, such as Marlo's lessinout system,* Ray Grismer's overhand-shuffle system† or by bringing the cards to the top, one at a time using Zarrow shuffle techniques.‡ Another way to perform the same alleged gambling demonstration is simply to cut to the required cards, one at a time (cut estimation, glimpse and correction). The cut may be replaced by a pass to make the effect even stronger.



Resorting to false dealing, we can also give the following demonstration: After presenting the exhibitions of estimation, glimpsing and quick counting explained above, ask someone to cut the cards, guiding the cut into the stack. After glimpsing the bottom card, say the 9♥, ask, "What do you prefer? A King? A Deuce? A Jack? A Nine?" Here you name the three top cards and the bottom card of the deck. In accordance with the reply you receive, deal a top, a second, a third or a bottom.

You might also give the spectator the top five cards, calling them a hand, and take the next five for yourself. Looking into his eyes and resorting to "our knowledge of psychology and the tells of our opponents," propose new bets and pronounce, "You win," or "You're bluffing," or "All you have is a pair," and so on. You know his cards by looking at your own. Also check the amusing demonstration described under "Carbuquillo" (p. 119).

These gambling demonstrations may also be combined with "Weighing the Cards" (p. 197) and with "Sense of Touch...and Other Senses" (p. 204). Employing your imagination, a bit of creativity and a dose of improvisation, along with some advanced sleights (false deals, controls, passes, palms), you can accomplish the most fabulous gambling demonstrations. The poor spectators will be left wondering how many times they must have lost their money to people as mean and dishonest as you (and pardon me if I point).

* See Marlo's *Deck Deception* (1942), p. 14.

† See Vernon's *Revelations* (1984), p. ix.

‡ See "Cards to Pocket", p. 104. Don't overlook the notes or the technical variation for that trick.

2. CARD TO WALLET (DALEY AND TAMARIZ)

Dr. Daley proposes a magnificent idea in Note 215 from his *Notebooks* (1972). Here is my version, using a half stack.

Begin with the stacked half on top of the deck and have a spectator name a number from one to fifty-two. Ask that he look through the cards and note the one that lies at his number, counting from the top of the deck if the number is less than twenty-seven, or from the face if it is greater.

While he is busy with this, and knowing already the card he will find, you palm a duplicate of it from a card index that you carry in your pocket, which contains another set of the twenty-six stacked cards (see the Note at the end of this explanation). Transport the palmed card to the pocket where you carry your wallet (gimmicked or otherwise, set to receive the card) and load it into the wallet. Bring out the wallet and hand it to another spectator. You will normally be done with these actions long before the spectator finds the card that lies at his number.

Make a magical gesture, as if making the card pass from the deck, still held by the first spectator, to the wallet, held by the second spectator. Show that the card has disappeared from the deck by using the TPC (p. 359), or a double push-off as described in the method for "Come and Go" (p. 216), or the method given in "Flying Through Thin Air" (p. 102), in which you turn up one card at a time and take two as one when you've reached the selection.

The card appears in the wallet, which, you point out, "was in the spectator's hands before anyone knew its identity." (Fig. 38)

NOTE

You could use, as per Dr. Daley's original idea, an impromptu card index, which would consist of splitting the twenty-six duplicates between two different pockets (jacket or trousers), thirteen in each. Better still, have the first seven cards of each group standing vertically and the remaining six lying horizontally. This gives you quick access to any card, since you never need to count further than four.

You may also use the indexing idea described on p. 157.

3. THE REVERSED CARD

I think this original effect is clean, direct and quite strong. Judge for yourself.



Someone names a number from one to fifty-two and takes the card that lies at that number, using the same procedure given in "Card to Wallet", above. You palm the corresponding duplicate from a card index and add a Joker on top of it, which you have stored in the pocket with the index. The duplicate must be face up and the Joker face down.

The spectator places the card he arrived at on top of the face-down deck and squares the cards. In instructing him to cover the deck with his hand, make an explanatory gesture and load the two palmed cards onto the pack (Fig. 39). The face-down Joker now lies on top, followed by the face-up duplicate and the face-down selection. The spectator covers the deck with his hand.



Tell the spectator, as if reminding him, to give the deck a complete cut to begin with, because you don't want to get near it yourself. He complies and again covers the deck with his hand. After a pause, go through the actions of turning over an imaginary card. To conclude the effect, the spectator himself spreads the deck on the table and finds his card (actually the duplicate) reversed in the center.

You may now make the card magically turn over a second time in the deck. Simply use Larry Jennings's Larreverse* to turn the face-up selection face down while secretly reversing its duplicate, which lies directly below it (Figs. 40 and 41).

Square the deck and have the spectator rest his hand on top. Repeat the actions of turning over an invisible card. Then tell him to spread the cards again—and the card reappears face up in the center.

To clean up, in preparation for the next trick, remove the Joker from the deck, stealing away the duplicate card with it.



* See "All of a Kind", p. 97.

4. THE SELECTION BETWEEN THE ACES

Here is a quick trick I thought of. You might find it interesting.

Begin with twenty-five unstacked cards on top of the deck, followed by a twenty-six card stack and the remaining card on the bottom. Remove the four Aces and lay them face down to your right on the table.

Fan the stacked portion and ask someone to name any card he sees. Get a break under that card and turn the deck face up, maintaining the break. Do a half pass at the break, secretly turning the lower portion face down. This becomes especially easy if you resort to the Wolh-Krenzel mechanical reverse.

The deck appears to be face up, which is partly true; and the selection is face down on the bottom. Do the Vernon transfer move* (Fig. 42 shows an exposed view of the move in progress) to load the named card secretly onto the Aces, as you pick them up and set the deck aside. This transfer appears all the more impossible, since the deck is supposedly face up and the Aces are face down.



Get a break under the third card of the five-card packet. Turn over the packet as you execute a turnover pass. In a continuing motion, spread the packet face up on the table to reveal the selection sandwiched in the middle of the Aces.

After a pause, bury the selection face up in the center of the face-down lower portion of the deck. However, to all appearances, you are losing the face-up card in the face-up deck. (Fig. 43 exposes the actual situation.) Place the four Aces face up beneath the deck and turn the whole pack face down. Find the point where the packets meet back to back, cut there and complete the cut.



Do Vernon's well-known through-the-fist flourish, passing the deck through your closed hand while secretly turning it over. Then spread the top half to reveal the face-up selection among the face-down cards.

* See *The Vernon Chronicles, Volume 1* (1987), p. 127; or *Giobbi's Card College, Volume 3* (1998), p. 516.

FIVE DIVINATIONS

1. FINGERPRINTS AND "CARDPRINTS"

I devised this divination routine to make use of the advantages afforded by a half stack.

FIRST PHASE

Shuffle the deck without disturbing the half stack on top. Then ribbon spread the cards face down and have a spectator remove a card with total freedom. If he takes one from the stacked half, tell him to replace it anywhere he wants. If he takes it from the unstacked portion, have him replace it in the stacked portion, which you call "the other half". After some shuffles that leave the stacked portion intact, bring out a magnifying lens and pretend to search for the spectator's fingerprints in the faces of the cards (Fig. 44), finally finding them on the selection, which is either the only card out of place in the stacked portion, or the only card missing from that portion.



The shuffles before and immediately after the selection procedure make the trick very deceptive, even for magicians.

SECOND PHASE

Replace the selection where it belongs. Do a perfect in-faro, bringing the 4♣ second from the top and the K♦ to the bottom. Turn your back to the audience and ask a spectator to take any card, note it and replace it anywhere in the deck. He then squares the cards and gives them a complete cut.

Pick up the deck and search through the faces, using the magnifying lens and watching for two cards from the unstacked portion that are together and two from the stacked portion that are also together. First consider the two cards from the stacked half. If they follow one another in mnemonic order, neither is the selection. If they do not follow one another, then the card of the two that is out of place in the series of alternated stacked cards will be the selection.

When you find two cards from the unstacked half together, examine them and ask the spectator a question that will determine which is the selection. For example, "Is it a red one this time?" or "It's an odd value, isn't it?" naming a feature that differentiates the two cards. You can then name the selection.

THIRD PHASE

Slip the selection back into place (whether it is a stacked card being returned between two unstacked ones or vice versa) and ask a spectator to name a number from one to fifty-two. If he names an even number, instruct him to count from the top down. If an odd number is selected, have him count from the face of the deck. In either case, he notes the card at his chosen position.

If the number is even, divide it by two to obtain the mnemonic number of the card sighted by the spectator. If the number is odd, divide it by two, ignoring any fractions, and subtract the result from twenty-six. This is very easy: For example, if forty-one is chosen, $41 \div 2 = 20$ (ignoring the fraction), then $26 - 20 = 6$. Therefore the card sighted is number six in the mnemonic stack, which is the 6♦.

If nineteen is named, half equals 9 (again, ignoring the fraction), and $26 - 9 = 17$ (the 9♥). In such cases, the divination should be done without looking at the cards. You look only at the spectator's fingertips, appearing to search with the lens for the "cardprints" left by the card on his fingers (!).

FOURTH PHASE (IN WHICH THE HALF STACK IS REASSEMBLED)

After some false shuffling and cutting, say, "I'll divide the cards into two equal packets." Deal the cards rapidly and alternately into two piles. Force a glimpsed card from the unstacked one, have it noted and returned to that portion, and then hand the packet out for shuffling. Have two cards freely selected from the stacked half and returned anywhere in that pile. After a false shuffle, you proceed to divine the three cards: two through the fingerprints (looking at the faces of the cards through the magnifying lens) and the remaining one through the "cardprints" left by the card on the spectator's fingers.

Your imagination will lead you in putting together a strong routine that uses good combinations of the diabolical principles used in this sequence, including false shuffles, genuine partial shuffles, real cuts by the spectators, perfect faros, forces, disarrangements, unshuffling, etc. This makes it impossible for even the most knowledgeable spectator to keep track of what's going on. As far as laymen are concerned, they will certainly recognize the impossibility of the conditions under which everything takes place. You will need to develop an exciting plot, with laughs, mystery, stories, drama, lyricism, horror or any number of other things.

NOTE

After the third phase, the stacked portion is alternated with the unstacked one (an interlaced stack), which allows you to proceed, if you so desire, with "Neither Blind Nor Stupid" (the Mnemonica version), described in Appendix I, p. 259.

2. DOUBLE DIVINATION

This is a quick effect I developed, like the preceding one, to showcase some of the multiple possibilities of the stacked deck, or the half stack, in this case.

Shuffle the cards, keeping the top twenty-six stacked cards intact. Cut to the last (twenty-sixth) card of the stack and hand this packet to someone, asking him to divide it in half and riffle shuffle the halves together. This done, instruct him to give the cards a complete cut and to take the top card, which goes into his pocket.

Another spectator is asked to cut some cards from the top of the stacked, though shuffled, packet. Tell him to note the bottom card of the group he cut off and to place that small packet into his pocket. You may be looking away all the while, to prevent any thoughts of your noting the number of cards taken by the spectator.

Reclaim the remaining stacked cards and hold them in your left hand. Open the packet bookwise and throw the unstacked packet, which you've held all along, into the opening (Fig. 45).

Proceed to divine the two cards as follows. First, glimpse the bottom two or three cards of the deck. You might do this by grasping it face down in right-hand end grip and, with your left fingertips, secretly spreading the bottom two cards to the right. This action is hidden by the right hand. Turning your right palm toward you enables you to look at the near indices of the bottom three cards (Fig. 46).

This will lead you to the identity of the first spectator's card. If you see, for example, Cards 6, 5 and 22 of the stack, you'll know that the next card (corresponding to the first selection) must be Card 7 or Card 23. Let's assume it's Card 23.* If the three cards glimpsed are consecutive in the stack (Cards 6, 5 and 4, for example), you will need to look at a fourth card (or as many as necessary) until you find one that is out of place.

* You'll need to ask some key question to determine which of the two possible cards is the selection, such as color, picture or spot, etc.



By transferring three cards from top to bottom and repeating the multiple glimpse, you will be looking at the indices of the three cards that were on top, which enables you to ascertain the identity of the second selection. We know that the card preceding each sequence may be the selection. For instance, if you see Cards 26, 12 and 11, you'll know the selection is either the 5♦ (25) or the 2♠ (10). A simple question allows you to determine which it is. Let's say the selection is the 2♠.

To conclude, mentally subtract the two cards you initially glimpsed on the bottom that have the highest mnemonic number of each sequence (the 8♠ [22] and 6♦ [6] in our example) and the two cards from the top you glimpsed that bear the lowest mnemonic numbers of each series (the K♦ [26] and the Q♥ [11]). The operation is done as follows: $26 - 22 = 4$; $11 - 6 = 5$. Add the two resulting numbers: $4 + 5 = 9$, and subtract 3 (always 3) from the result. Thus $9 - 3 = 6$. You are now ready to announce that the second spectator has six cards in his pocket. To be more specific, these are Cards 24, 25, 7, 8, 9 and 10—and Card 23 is in the first spectator's pocket.

NOTE I

Keep in mind that using a packet of only twenty-six cards (the half stack) and making cuts, the order turns cyclic and the K♦ will be followed by the 4♠, which we will occasionally refer to as 27.

NOTE II

Make sure the second spectator doesn't put too many cards into his pocket, since you must have enough cards left for the multiple glimpse. Also, try not to pick a spectator who is clumsy with cards or who can't do a riffle shuffle. If the shuffle is a poor one, it may leave too many cards of the same sequence together, forcing you to glimpse not two or three cards, but two hundred and forty seven, which is usually a bit awkward.

NOTE III

As you can see, the amount of information at your disposal, of which you can make good use, is huge, since you also know the identities of the six cards in the spectator's pocket and their order, as well as how many red and how many black cards there are, which is the highest and so on. For instance, you could ask the spectator to take the cards from his pocket and concentrate on the one with the highest value (the 10♠ in our example). You then divine it.

A magician depends on his creativity, imagination and sense of artistic balance to achieve the maximum number of effects, as well as maximum dramatic impact, with a minimum of confusion and complexity. *So be it.*

3. JUMBLED DIVINATION

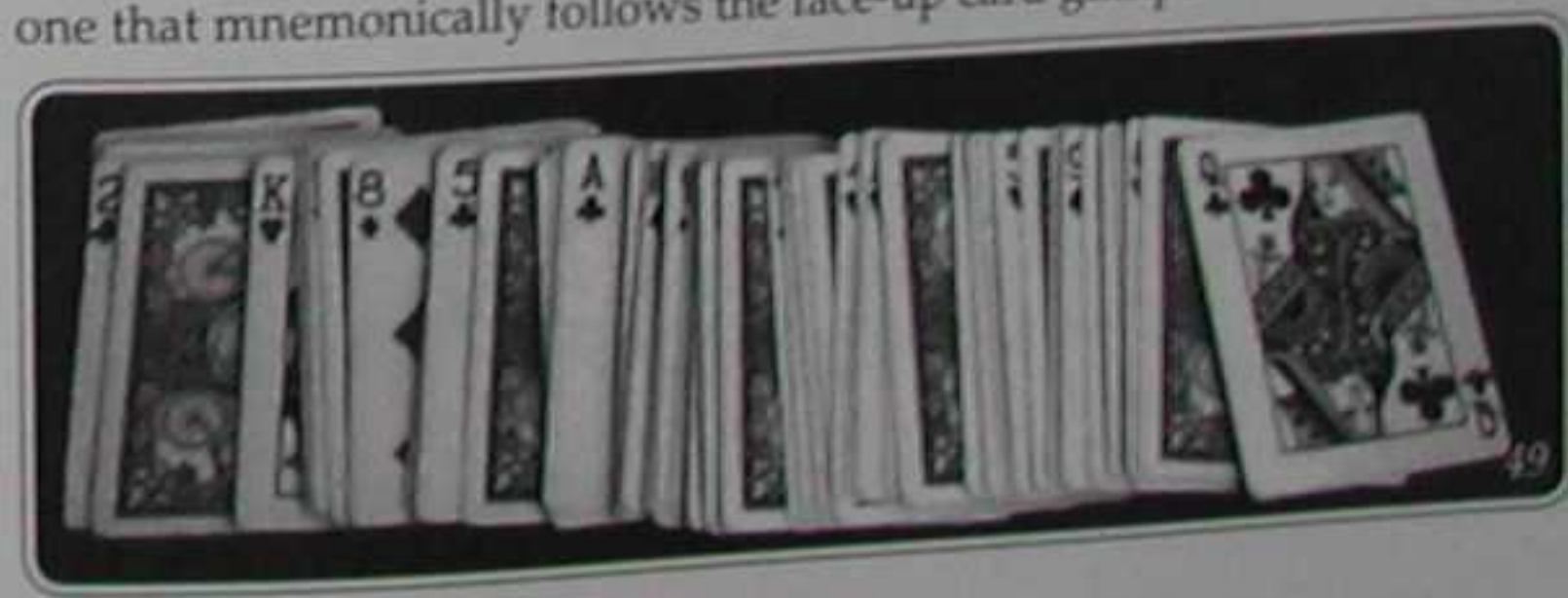
In this effect I have attempted to explore the possibilities of Mnemonica even further. The result gave me great satisfaction, happiness, pleasure

and joy(!). It's one of the tricks I perform most often, and the effect is overwhelming, even dumbfounding.

Place Cards 14 through 26 of the stack (the 8♥ through the K♦) on top of the deck, in order. Likewise, put the Cards 1 (the 4♠) through 13 (the Q♠) on the bottom. The twenty-six central cards are unstaked (Fig. 47). This arrangement allows you to give the cards a riffle shuffle, cutting the deck in half and taking care not to mesh either the upper half of the top packet or the lower half of the bottom one. Fig. 48 shows the situation after the riffle shuffle.

After the shuffle, ask a spectator to cut the deck near center, to turn the bottom half face up, and to riffle shuffle the packets together. The cards will end up jumbled, conveying an impression of total chaos (Fig. 49).

Ask the same spectator to lift a smaller packet from the deck (less than half), to note the bottom card, no matter if it's face up or face down, and to put the cut-off packet into his pocket. Meanwhile, you glimpse the first face-down card and the first face-up card on top of the packet that remains on the table (Fig. 50, next page). The card noted by the spectator will be either the one that precedes that face-down card in mnemonic order, or the one that mnemonically follows the face-up card glimpsed.



You now name the selection and then divine the number of cards in the spectator's pocket, as well as the number of reversed cards in that packet, and their colors and identities. As you can see, you have access to a great deal of information about these cards. By subtracting from one another the mnemonic numbers of the two cards you glimpsed in your own packet, you can easily ascertain the number of cards in the spectator's pocket. If the cards you glimpsed are, for example, 19 and 6, then $19 - 6 = 13$. Subtract 1 from that result to determine the number of cards the spectator has; 12, in this case. Furthermore, you now know that his cards are numbers 14, 15, 16, 17 and 18 (up to the number of the card sighted, which is 19), all face down. Then 13, 12, 11, 10, 9, 8 and 7 (down to the other card glimpsed, which is 6), all face up. In other words, we have access to and can easily calculate (and pretend to divine) the number of black and red cards in the packet, or how many are of a given suit, or how many are picture cards. Use this as a climax for "Control in Chaos" (p. 116).

The stack is easily reassembled while giving an impression of great disorder. As you separate the face-up cards from the face-down ones, do so with a certain control of the stacked portion and chaotic abandon with the other twenty-six cards, which will set the scene wonderfully for the tricks to follow.

NOTE

After the initial shuffle of face-up and face-down cards, you may shuffle the deck yourself, overhand fashion, only shuffling about fifteen cards from the bottom. The stacked cards are among the top thirty-five (which are mixed face up with face down). You may even reverse all fifteen of those cards or do so in small groups, perhaps dropping some of them to the table and picking them up with evident carelessness. I strongly suggest that you use the deceptive turnovers described in the context of "Memory Jumble" (p. 195).

4. MNEMONICOSIS WITH A HALF STACK

The trick "Mnemonicosis", described in Part I for use with the full stack (p. 97), can be also performed with a half stack, while giving a strong impression of the cards being shuffled. After an overhand shuffle that keeps the stacked half intact, take the stacked portion and fan it face toward a spectator, asking him to think of any card he sees and to give the packet a complete cut.

Force a card from the unstacked portion on another spectator, who is allowed to return it to that portion and shuffle the cards in any way he wants.



The first spectator riffle shuffles both halves together, and you run through the cards, passing them quickly from hand to hand. As you do this you use Harry Lorayne's great divide or Marlo's sixth objective sort (Appendix VI, pp. 362-363), Hofzinser's spread cull (p. 356) or Lennart Green's angle separation (p. 361) to unshuffle the cards. Then proceed to name the forced selection.

Reverse the order of the twenty-six stacked cards (if they have been previously reversed by your sorting procedure) by running them, one at a time, under the guise of an overhand shuffle. Continue to shuffle off the remaining cards normally. Pretend to know the thought-of card and put the deck aside. The spectator names the card and you locate it by cutting and spelling or whatever, as explained in "Mnemonicosis". The impression of the deck having been shuffled is utterly convincing, since the spectators shuffled the cards themselves. Such are the paradoxes of magic with Mnemonica.

5. SPECTATOR MISSES, MAGICIAN HITS

Here is a routine I devised, based on an idea of Carlhorst Meier from Nuremberg, who showed it to my admirable Roberto Giobbi, who in turn showed it to me.

Divide the deck in half and set the unstacked portion aside. False shuffle the stacked cards and hand them to a spectator, who gives the packet a complete cut and takes the top two cards, one for you and one for himself. You and the spectator each look at your respective cards and intently gaze into each other's eyes, each attempting to divine the other's card. The spectator misses (unless he's lucky), but you name his card, knowing that it must be the one that either precedes or follows yours in the stack. To determine which of these it is, you previously note whether the spectator gives you the top card or that second from the top, after he cuts.

Return the cards to their positions, or insert them anywhere and then bring them to their proper places with the TPC (p. 359) or some other method, such as the one described in Appendix II, 3C (p. 278).

Repeat everything a second time and then a third, keeping in mind that it's a very quick effect each time: cutting, completing the cut, taking two cards, looking at yours and naming the spectator's.

The fourth time, the spectator deals the two cards face down and nobody looks. He names the card he thinks the magician has (and misses, poor fellow!). As soon as he turns up your card to ascertain whether he's hit or missed, you immediately know his and proceed to name it.

It is not necessary to look openly at your own card. Instead, you can glimpse it while showing it to the spectator. Why not use the time-honored

method of bowing the card, shown in Fig. 51.*

The trick is concluded in a spectacular way, by doing the same divination with several persons simultaneously.

A spectator gives the cards a complete cut and takes the top two, laying the top card in front of you and the next one in front of himself. He then gives the deck to another spectator, who does the same (cutting, completing the cut and dealing two cards). A third spectator does likewise. You now perform the trick with all three at a time, each spectator attempting to guess the card he gave you and missing ninety percent of the time. For a smashing climax, you quickly name the cards that are in front of each spectator, pointing to each: "You have the Six of Hearts, you the Four of Clubs and you the Three of Diamonds." (Fig. 52)

You may vary the presentation as you please. The original idea that Carlhorst Meier showed to Roberto was slightly different. He would ask a spectator to cut the deck and put the top two cards into different pockets. He'd then ask the spectator to try to guess one of the two and to take one of the cards from his pocket to check his guess. The spectator's guess proves wrong, but the magician successfully divines the card in the other pocket.

A DIFFERENT CLIMAX

You start by forcing two cards from the unstacked portion, and have the spectators who take them put their selections into their pockets, sight unseen. At the end, each spectator attempts to guess the other spectator's card, after which you say, "I'm sorry, but those are the wrong cards. You actually have the Nine of Clubs and the Ace of Diamonds." The cards are brought into view and you are found to be correct. The method may appear obvious, but if the forces are convincing ones, they afford the routine a different and effective ending. Bear in mind that the free multiple selections, as well

* When displaying the card to the spectator (without looking at it yourself), hold it by the ends, middle and forefinger at the bottom, thumb at the top (or vice versa). Bow the card slightly, so that its face is concave for just an instant. This enables you to glimpse its lower left index. It's a classic technique that has stood the test of time.



as the time elapsed (parenthesis of forgetfulness), effectively disguise the initial forces.

You could also proceed as follows: Turn your back to the audience and ask someone to cut the deck and take the top four cards. He gives the upper two to two spectators, and each puts his card into his pocket. With the other two cards, proceed with the divination described. To finish, you name the cards in their pockets (quite easy after you've seen the two cards used for the first divination), which were, you emphasize, freely selected and put into the spectators' pockets while you were turned away. This also eliminates the false solution of marked cards, which is essential in this trick, as well as in many others in which divinations of selected cards are involved.

FIVE ASSORTED ONES

1. HALF SYMPATHY (A CLASSIC WITH TAMARIZ VARIATIONS)

This is a half-stack version of "Sympathy" (p. 133).

EFFECT

A spectator names a number from one to fifty-two and you, at the same time, name a card. In a previously shuffled deck, the card you've named is found to lie exactly at the selected number.

METHOD

For this version, the spectator must always choose the number and you the card. As usual with the half stack, if they name a number from one to twenty-six, you name the appropriate card. If they name a higher number, that number is subtracted from 53 to obtain the mnemonic number of the card you should name. Thus, if they call 41, for example, $53 - 41 = 12$ (the 3♦). The deck is then turned face up and the cards counted from the face to produce the card at the chosen number.

NOTE I

The fact that a considerable number of cards (twenty-six) may be shuffled honestly, and that any number from one to fifty-two can be named, will throw off the most analytical and knowledgeable onlookers.

NOTE II

I beg you, dear reader, to read the tips and bits of business given in "Sympathy". That trick also details some subtle variations.

2. POCKET CALCULATOR (A CLASSIC, VARIATION BY MAGO ANTÓN)

Here is another effect by Antón López, which he submitted for this book. It is similar to a trick described by Bernat in his *Cartomagia*.

After giving the stacked packet a false shuffle and an honest cut, have someone cut the cards again and take the top two. Someone else takes the next two. You will learn the identities of all four cards before the spectators have a chance to look at them, by glimpsing the bottom card of the deck.

The first spectator chooses a mathematical operation he would like to apply to his two cards: addition, subtraction or multiplication.* You make a mental calculation with the numbers of the two cards that were first taken and obtain a result; say, fourteen. While the second spectator also chooses a mathematical operation, you secretly bring an Ace and a Four to the top of the deck, without disturbing the order of the other cards, through cuts and slip cuts (see "Cards to Pocket", p. 104).

When the second spectator has selected the mathematical operation he desires, you make another mental calculation with the second pair of cards. While the spectators look at their cards and make their respective calculations, you secretly find two more cards, the values of which form the result of the second operation, and slip them to the bottom, without disturbing the order of the other cards. Using a half pass, secretly turn over these two cards and leave them face up on the bottom.

The first spectator now cuts the deck wherever he wishes, but does not complete the cut. You take his two selections and place them together, face up, on top of and across the original top packet. Then complete the cut (Fig. 53) and speak for a moment about the ability of the deck to function as a computer. Lift the upper portion by the two crosswise selections, taking care not to expose the two cards that you have secretly reversed. Take the next two cards and show that they match the result of the first operation. Placing the first two selections on the table, place the packet you hold squarely onto the tabled one, burying the two face-up cards in the middle.



Now make the "calculator deck" produce the result of the second spectator's operation by spreading the deck on the table to expose the two reversed cards.

NOTE

Picture cards count as ten when used in these operations, and as zero when they are used for displaying the results.

3. TELL ME WHO YOU'RE WITH AND I'LL TELL YOU WHO YOU ARE

In one of the first magic books I ever read, written by the wonderful Padre Wenceslao Ciuró,[†] he explains an idea that I have adapted to Mnemonica and developed as follows.

* Don't offer the choice of division among the mathematical operations, since the results often contain fractions.

[†] Más de doscientos juegos de manos con la baraja, as are all the works of Padre Wenceslao Ciuró, is among the very best in the international literature of magic, because of the

Stack the top thirty-one cards in mnemonic order. With the remaining twenty-one, do the effect that Ciuró describes: Force a card and, after it is noted, have it returned freely to the packet. Ask the spectator to shuffle and cut the cards. Explain that popular adages, such as "A man is known by the company he keeps", are also applicable to cards. Ask the spectator to name the two cards that surround his selection. You then proceed to divine the chosen card. If he says, for example, "Queen of Diamonds and Ten of Hearts," you might say, "A rich lady wearing diamonds and a man with ten hearts, therefore very likely to fall in love. Between them must be a poet, head full of flowers—perhaps an odd person, being a poet—the Nine of Clubs." Here you name the card you forced.

Pick up the stacked thirty-one-card portion and do two straddle faros with it. Spread the cards in your hands, faces toward the audience, and ask someone to look at one of the cards and tell you which two cards surround it. To divine the sighted and thought-of selection, you now know that, with a packet of thirty-one cards, after the two straddle faros the mnemonic numbers of each card will be eight higher than the previous one. Thus the 2♠ (10) will be followed by the K♠ (18) and then the K♦ (26).

Do a further straddle faro, after which the stack number of every card will be four higher than the preceding one (Fig. 54). Repeat the procedure or, better still, go into the effect "Tell Me Who You Are and I'll Tell You Who You're With", which is an inversion of the effect described. In it the spectator names a card and you tell him the cards that surround it. All you need to do is add 4 to, and subtract 4 from, the mnemonic number of the card named. If they name, say, the 2♠ (10), the surrounding cards are $10 - 4 = 6$ (the 6♦) and $10 + 4 = 14$ (the 8♥). Next to these cards will be the 2♥ and the K♠. Rather than naming the exact cards, it is advisable to say something like "The Two of Spades is usually surrounded by red cards or black picture cards. It loves other cards by pairs, as the Two tells us. So there should be a pair of even red cards, generally one of each of the red suits: a heart and a diamond, and somewhat further apart other red cards—or a red card and a black King. The only thing I'm sure of is the Six of Diamonds, its faithful escort these days—after the shuffles we gave the cards, and at this time of day..."



Do another two straddle faros to bring the cards back to mnemonic order.

clarity of his explanations, his selection of tricks, the marvelous psychological thinking (in the style of Robert-Houdin) and, above all, the warmth of his writings. The author feels alive. His ideas and beliefs, his experience and his deep love for magic are contagious and stimulating to the highest degree.

NOTE I

Never perform this trick with the regular mnemonic order. You don't want the spectators to remember adjacent cards in that sequence.

NOTE II

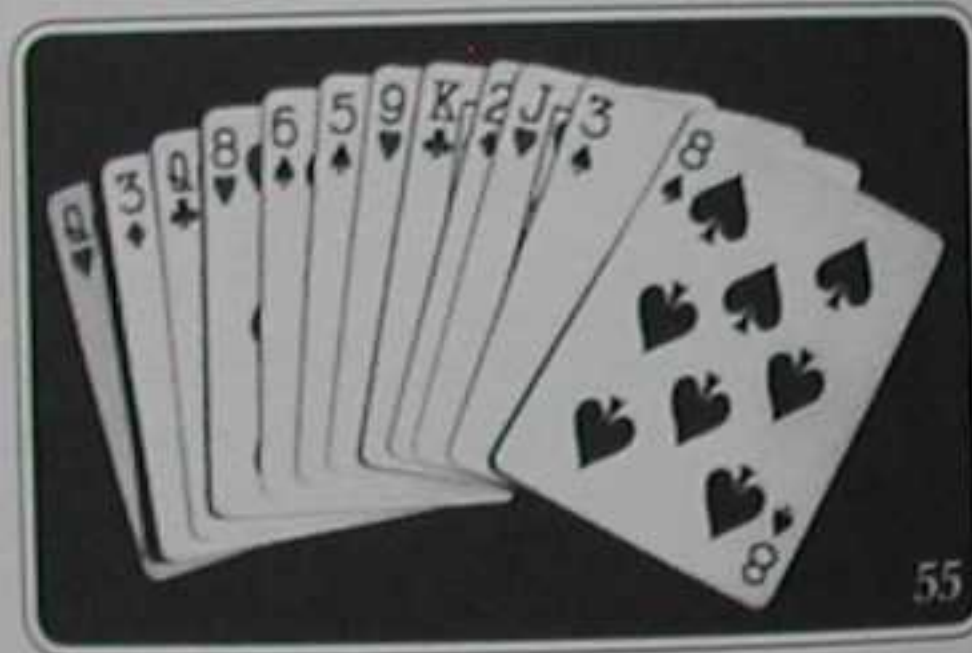
If you wish, you can use antifaros instead of straddle faros, beginning with a double in-antifaro, as follows: Deal four face-down piles from left to right. Place the first packet over the second, etc. Then, in the second phase, do a single in-antifaro, dealing two piles from left to right and laying the first packet over the second. Conclude with another double in-antifaro (deal four piles and pick them up from left to right). You'll have to find a reasonable motivation for these deals.

4. BINGO!

I came up with the following effect, based on this popular betting game. It is, at the very least, more fun than the game itself (no question about it!).

Someone looks at a card from the stacked half. By glimpsing the card above it, you learn the identity of the selection. Assume the chosen card is the 8♠.

After a false shuffle, cut the 8♠ to approximately tenth position from the top. Let's say you leave the Q♥ on top (Fig. 55). Hand the deck to the spectator and turn your back to the audience. Ask him to start dealing cards from the top, turning one face up each time you call out, "A card!"



The spectator turns up the top card (the Q♥). You say, "Nothing."

The spectator turns up the top card (the 3♦). You say, "Nothing."

The spectator turns up the top card (the Q♣). You say, "Color!"

The spectator turns up the top card (the 8♥). You say, "Number!"

The spectator turns up the top card (the 6♠). You say, "Mmm...I don't know."

The spectator turns up the top card (the 5♠). You say, "Mmm...I'm not sure."

The spectator turns up the top card (the 9♥). You say, "Nothing."

The spectator turns up the top card (the K♠). You say, "Nothing."

The spectator turns up the top card (the 2♦). You say, "Nothing."

The spectator turns up the top card (the J♥). You say, "Nothing."

The spectator turns up the top card (the 3♠). You say, "Suit!"

The spectator turns up the top card (the 8♠). You say, "Bingo!"

NOTE

This is an interesting trick to perform whenever the subject of luck or the power of a magician to win the lottery or Bingo, arises. You can also bring up the subject yourself. I think the trick is more effective if

performed at a rapid pace. It can be done in a minute or so. Make your calls of "Color!", "Number!" and "Suit!" loudly and energetically, positively shouting, "Bingo!" at the end, while turning toward the spectator. Make sure all the spectators know the selected card beforehand, and that they can see the cards being turned up.

5. HOW MANY REDS?

I came up with this effect while playing around with Mnemonica. It developed gradually until it became the beautiful creature it now is.

EFFECT

A spectator cuts a packet from the shuffled deck, and the magician tells the audience how many black cards and how many reds are in that packet. The spectator shuffles the cards and the effect is successfully repeated four times, each time under more impossible circumstances.

METHOD

PHASE ONE

Shuffle the deck without disturbing the twenty-six-card stack on top. Someone cuts off less than half the deck, and you glimpse the next card. With that, you have the information necessary to state how many cards of each color are in the spectator's packet. Just mentally go through the colors of the stack. This becomes easier if you are aware that Cards 1 through 10 of the stack include five red and five black cards, and Cards 1 through 18 contain nine of each color. See Note I for further helpful statistics.

PHASE TWO

Add five red cards and five black cards from the unstacked portion to the top of the stack. These added cards may be in any order. The spectator now cuts a larger packet—as many as thirty-six cards—and yet you are able to tell the audience (after glimpsing the top card of the talon) how many red or black cards are in the packet. Just add five to those in that portion of the stack.

PHASE THREE

This time, the well-shuffled unstacked half is moved to the top. A spectator cuts off more than twenty-six cards and you again divine how many of each color he holds. Since the unstacked half consists of fourteen black cards and twelve red cards, all you need to do is make your calculations as if the stack were on top, and then add fourteen to the number of black cards and twelve to the number of reds.

PHASE FOUR

Cut the deck, separating the stacked half from the unstacked cards. Have a spectator shuffle the unstacked half while you give the stacked half a false shuffle. Take the portion shuffled by the spectator and, pretending to weigh it in your hand, say, "There are fourteen black cards here." Under

the guise of running through the cards to prove the truth of your statement, do a color cull (Lorayne's, Marlo's, Lennart Green's or Hofzinser's, pp. 356-363), secretly separating the fourteen black cards from the twelve red cards. Set the black cards on top.

PHASE FIVE

With a perfect faro shuffle, interlace the two twenty-six-card packets,* leaving the 4♠ second from the top and the K♦ on the bottom. Follow this with a couple of false cuts. The spectator now cuts anywhere he wishes and keeps the cut-off portion. Glimpse the top two cards of the talon, to make sure one of them belongs to the stacked half. If the card glimpsed from the stacked half is from those between the 4♠ (1) and the 8♥ (14), you'll know that the spectator's packet consists of as many red cards as it would if you were performing Phase One, where you were handling only the stacked portion. On the other hand, if the card glimpsed has a mnemonic number higher than that of the 8♥, there will be as many black cards as in the stacked portion, plus fourteen. Try it out, cards in hand.† Thus, once you've glimpsed the top two cards of the talon, you only remark on the number of red cards or the number of black cards, as convenient.

VARIANT I

To eliminate the faro shuffle and strengthen the effect in Phase Five, you could do this: Once you have secretly separated the red and black cards at the end of Phase Four, set the packet of twelve unstacked red cards beside the stacked portion on the table. Both should be face down. Have someone riffle shuffle these packets together while you shuffle, overhand fashion, the remaining fourteen black cards. Take the shuffled black packet into your right hand and the spectator's shuffled one into your left.

Run three black cards from the right hand's packet onto the left hand's packet and throw the rest of the right hand's cards under the left's. You now have, from the top down: three black cards, twelve red cards intermingled with the twenty-six card stack, and eleven black cards (Fig. 56).

Shuffle the deck without disturbing the top forty-one cards. If the spectator now cuts a packet from the top, taking less than forty-one cards, and



* See Variants I and II of this trick, where I describe versions without faros and with a shuffle by the spectator. These should leave the company speechless.

† Careful! If the 8♥ happens to be the second glimpsed card from the top, only thirteen is added to the number of black cards.

you know the bottom card of the stacked half in that packet, you will know how many black cards the packet contains. Make your calculations as if you had only the stacked cards, and then add three more black cards to the result. In other words, you figure out how many black cards are in the packet, exactly as if you were performing Phase One, but then add three more.

Being able to tell how many cards of a given color are present in a packet cut by someone, after the deck has been shuffled by a spectator, baffles even the most discerning.

VARIANT II

This version is even more incredible in its effect. Two packets are laid on the table. One of them consists of the stacked portion, with five black cards from the unstacked portion added on top. The other packet contains the twelve unstacked red cards on top of the nine remaining black cards. The spectator riffle shuffles the



packets together. Let's assume the cards end up in the order shown in Fig. 57, where the cards are left unsquared to clarify the arrangement.

Spread the deck face up on the table, under the pretense of showing that the colors are well shuffled. Look for the point where the unstacked red and black cards meet. You will immediately note that the last card of the red batch (the 7♥ in Fig. 57) is under the 8♥ (all face up) and that the first card of the black batch (the 6♠) is over the 9♥. Therefore, when the deck is turned face down, if they cut above the 9♥, the number of black cards will be five more than it would have been if the cut-off packet were made up only of cards belonging to the half stack. If they cut under the 8♥, the number of red cards will be twelve more than it would have been if the packet consisted only of cards from the half stack. Sometimes you will need to glimpse two or more bottom cards before you find one that belongs to the half stack, which is your key for determining the number of black or red cards in that packet.*

You'll note that, after the spectator's shuffle, you generally don't know how many red and black cards are in the packet. You only know how many of one color or the other there are. The spectators, however, never become

* In the event they cut exactly under the 8♥, the 6♠, the 5♠ or the 9♥, you will be able to tell the number of black cards, as well as the reds, in the cut packet: There would be five black cards or twelve reds more than the packet would have contained had it held only cards from the stacked half.

aware of this limitation, since you, after weighing the cut-off packet in your hand, announce with assurance, "Nine black cards," for example. Once your statement is proven correct, the effect is over.

If some red cards happen to become mixed with the extra five cards above the 4♣, it makes no difference, unless the spectator cuts a very small packet. Therefore, it is convenient to ask, "Cut off a packet that is not too small, to make it more challenging."

Summing up: A spectator shuffles the cards and you spread them face up and note under which card of the stacked portion the last unstacked red card lies. That card is your key. Turn the deck face down and have a spectator cut off a packet. Glimpse one or more bottom cards, until you see one that belongs to the half stack. If the mnemonic number of that card is equal to or lower than that of the key card, it will tell you the number of black cards in the packet. If the mnemonic number is higher than your key card, it will tell you how many red cards there are. But before you get dizzy from reading all these explanations, I suggest you—oh-so-patient reader—look at the figures and practice with cards in hand, to better understand what's going on.

NOTE I

Here are some more facts that allow you to determine quickly how many red and black cards there are in the cut-off packet when the half stack alone is on top (Phase One): If there is a black card with an even mnemonic number on the bottom of the packet, that packet has as many red cards as black cards. Thus:

BOTTOM CARD	RED	BLACK
2♠ (10)	5	5
5♠ (16)	8	8
K♠ (18)	9	9
8♠ (22)	11	11
10♠ (24)	12	12

NOTE II

This trick can be combined with "Weighing the Cards" (p. 197) and with "Sense of Touch—and Other Senses" (p. 204).

NOTE III

Consider this beautiful combination: On finishing Phase Five, with the faro shuffle as explained, you can perform my Mnemonica variation of "Neither Blind Nor Stupid", described at the beginning of Appendix I (p. 259). Near the end of that trick, as you approach the identification of the two selections, don't mix either of the packets. You will end up with the deck divided into two portions, one consisting of the twenty-six stacked

cards, and the other containing twelve red cards and fourteen blacks, colors separated. You may now do "Colors on Parade" (p. 186). As a climax, you could use my version of "Out of This World", titled "A Separate Piece", to be published in my forthcoming book *Flamenco*.

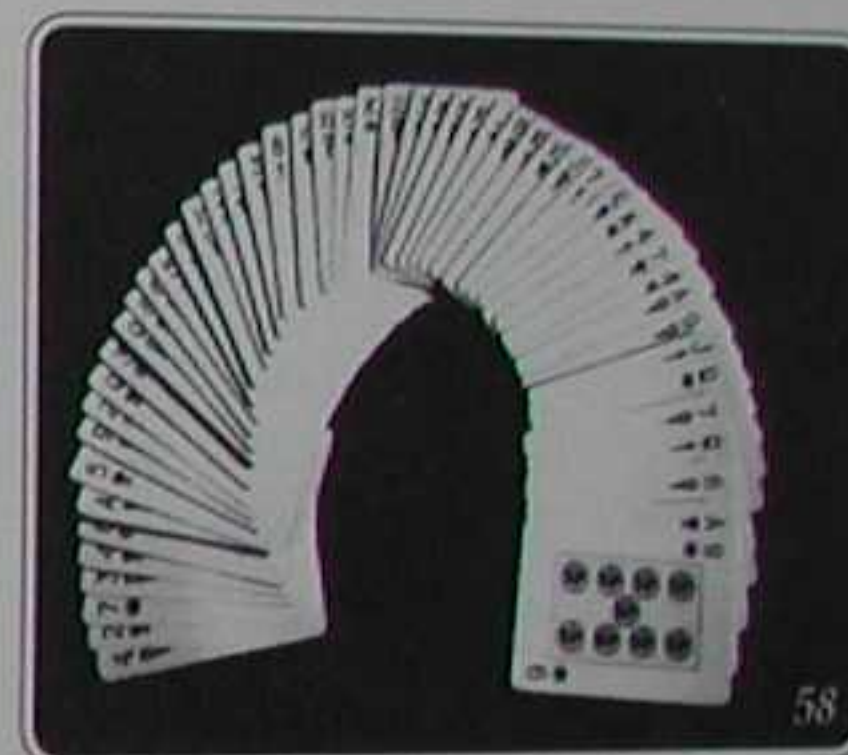
TWO IDEAS

1. MNEMONICA WITH THE SPANISH DECK OR WITH OTHER DECKS

[T. N. The idea explained here was developed for the Spanish fifty-two-card poker deck, which uses different suits. It is included because it may prove useful when using different types of decks, such as the Tarot.]

Whenever you find it convenient, you can use a Spanish fifty-two-card poker deck for Mnemonica. All you have to do is substitute the suits as follows: *Oros* = Diamonds, *Bastos* = Clubs, *Espadas* = Spades, and *Copas* = Hearts (Fig. 58).

This is very useful whenever you pretend to memorize the order of the entire deck. No one will be able to identify the order when you later use it with a standard deck, since the suit substitution throws everyone off. In other words, if you show the A♠ next to the 5♥, there is a chance that a very attentive observer could remember that



fact and then note that the same two cards are still together, and in the same order, during another trick using Mnemonica. But if they have seen the Ace of Espadas followed by the Five of Copas, it is very difficult for anyone, no matter how keen he is, to translate the suits and relate it to the poker deck in another trick.

2. THE HALF STACK WITH THE SPANISH DECK

[T. N. Again, this may be of interest to readers in countries that use different decks.]

You can also use a half stack with the Spanish forty-card deck (the one used most frequently in home and bar games in Spain). You will need to substitute the suits as was just explained, and also three other cards: the two Nines present in Cards 1 through 20, and the 8♥.



You use the Seven of Espadas in place of the 9♠, the Seven of Copas is substituted for the 9♥, and the Three of Copas stands in for the 8♥ (Fig. 59). This gives you a stack of twenty cards (half the deck) with which you can do all the tricks employing a half stack, using the Spanish forty-card deck. Incidentally, the order of a forty-card deck is restored after twelve out-faros, while the twenty-card packet will recycle with only six in-faros, and each faro creates a regular, usable progression:

After the first in-faro, the mnemonic numbers progress by 11. In other words, the mnemonic number of a card is 11 higher than that of the card preceding it. You subtract 21 when the number goes above 20. This doesn't apply to the bottom card, unless you add a Joker to the face of the packet, to which you assign a value of zero. This is the best course. The packet will then contain twenty-one cards, so you will do straddle faros.

After the second in-faro, the mnemonic numbers progress by sixteen.

After the third in-faro, the mnemonic numbers progress by eight.

After the fourth in-faro, the mnemonic numbers progress by four.

After the fifth in-faro, the mnemonic numbers progress by two.

After the sixth in-faro, the original order is restored.

All these sequences can be useful as different half stacks. For the most studious, I should point out that, in a forty-card deck, after three out-faros the mnemonic numbers progress by five; after seven out-faros they regress by minus seven; after nine out-faros they progress by eight; after ten out-faros they progress by four; after eleven out-faros they progress by two; and after twelve out-faros the order is restored.

I should also mention that, with a forty-card deck, dealing five piles of eight cards each and picking up by placing the last pile over the previous one and so on, is equivalent to doing nine out-antifaros (or one antifaro-9). Thus, if you deal five piles and set the last one over the previous pile and so on until you reach the first, then deal four piles and pick them up the same way (equivalent to an antifaro-2), and then two piles (equivalent to an antifaro-1), the three deals and pick-ups are equivalent to $9 + 2 + 1 = 12$ out-antifaros and the original order is restored. Try it. It can lead to interesting effects.*

...AND AN ENDING

1. SOME TIME AGO (DR. DALEY)

I'll finish this section with a beautiful idea by Dr. Jacob Daley[†] that I have adapted to a half stack, while adding a classic, powerful premise.[‡]

* In my book-magazine, *Magia Potagia*, Vol. 3 (1984), see "Exhibición de Juegos Españoles", p. 26.

† See Jacob Daley's *Notebooks* (1972), Item 183.

‡ Although I have avoided describing tricks that appear in other books (except for personal versions of classics, many of them anonymous), I make an exception with Jacob

EFFECT

Someone selects a card by naming a number from one to fifty-two. The card is destroyed (burnt or torn into small pieces that later disappear). On counting again to the same number in the deck, time seems to have gone back and the card is found there in one piece.

METHOD

You will need an extra twenty-six cards that duplicate the top twenty-six of the mnemonic stack, and whose back design matches that of the deck in use. Cards 1 (the 4♣) through 13 (the Q♣) go into your right pocket, and Cards 14 (the 8♥) through 26 (the K♠) go into your left pocket.

Shuffle the deck without disturbing the stacked top half. Next do an in-faro (placing the 4♣ second from the top) and table the deck. Ask someone to name a number from one to fifty-two. If an even number is named, tell the spectator to count to that number from the top and to take the card at that number. If an odd number is chosen, have him deal off that many cards and take the next one. Meanwhile, silently add one to the number named and divide by two, discarding any fractions.

In your pocket, find the card that corresponds to the resulting number and palm it. An example: If 21 is chosen, add 1 to make 22, then divide by 2 to get 11, and find Card 11 (the Q♥) in your right pocket. You have plenty of time, since you'll never need to count more than six cards, starting from the top or from the bottom in one of the thirteen-card packets. (If you position Cards 1 through 7 vertically and Cards 8 through 13 horizontally in the pocket, you will never need to count more than four cards to locate the one you are looking for. The same applies to the cards in the left pocket [Fig. 60].)



The selection should always be removed from the deck by the spectator. Ask someone else to cover the deck with his hand. As an explanatory gesture, cover the thirty-card talon ($52 - 22 = 30$) with your own hand (and the palmed Q♥), loading the duplicate at the position where the original selection rested (see Fig. 1, where the palmed card is exposed for



Daley's *Notebooks*, considering that the book is out of print and that the descriptions are scant outlines that could go easily unnoticed. I hope this is perceived as a sincere tribute to the genius that was Dr. Daley.

the sake of clarity). Withdraw your hand and say, "*But first, put back the other packet.*" The spectator follows your instructions and then covers the deck with his hand.

It's all done. Burn the card or get rid of the pieces with a thumb tip or a sleight.

Set the hands on your watch back three minutes. Ask the spectator to deal off the same number of cards again. And the card is found—in one piece!

Your only contact with the cards is an explanatory gesture (when you load the duplicate), which is quickly forgotten. Since you barely touch the deck, what you've done seems an authentic miracle!

Appendix I

Tricks That Improve with Mnemonica

Tricks That Improve with Mnemonica

THROUGHOUT THIS BOOK we've seen how many effects can be improved when done with a memorized deck. That's one of the favorite pastimes of many Mnemonicaddicts, who read or learn a trick and then figure out a way of enhancing it with Mnemonica, often with remarkable results. There are so many opportunities for such improvements, which I leave the reader the pleasure of finding for himself. Here are just a few more examples to illustrate the point.

1. NEITHER BLIND NOR STUPID (VERSION FOR A HALF STACK)* EFFECT

This is an impossible divination of two cards, presented with much humor. I described the original form of this trick, with the full presentation (an important element) in *Sonata*. The following version offers these advantages:

1. The faces of the cards are seen at the beginning and there is no recognizable arrangement (in the original version the colors are alternated).
2. Since you are performing with a half stack, the spectator can shuffle half the deck himself.
3. In the last phase you mentally divine a card without touching one of the packets (in the original version you located two cards by running through the packets).
4. The faces of the cards in the packet from which one of the selections is removed at the end may be seen by the audience (in the original

* This trick grew from Annemann's "Alternate Detection" in *Sh-h-h-h...! It's a Secret* (1934), p. 14, which relied on the one-way back principle. Stewart James applied Annemann's idea to a stacked deck many years before me, in his "Marked for Life", *The Linking Ring*, Vol. 42, No. 8, August 1962, p. 72.

- version, spectators looking over your shoulder would notice that all the cards are the same color except for the selection).
5. You finish with the half stack intact and are ready to proceed with other tricks using it.

To be fair, I should also point out the following disadvantages:

1. One of the packets is not shuffled by the spectators at the end (in the original version both packets are shuffled).
2. The location of the card in the packet you look at is not as fast as in the original version, where it is instantaneous.
3. Though you finish with the half stack intact, you won't have the colors separated, as in the original version, which would allow you to continue with "Out of This World" or to reveal the color separation as a final effect.*

Now, on with the trick....

METHOD

Do a perfect faro shuffle to interlace the twenty-six stacked cards with the unstacked half. Leave the deck face down on the table and move well away from it. Have someone give the deck several complete cuts. Ask one spectator to take the top card and another to take the next one. Each looks at his card. The first spectator then replaces his card on top and the second puts his card on top of the first's. This reverses the order of those two cards (Annemann's idea). A spectator cuts the deck and completes the cut. With your back turned to the audience, the other spectator gives the deck another complete cut. One of them now deals the deck alternately into two face-down piles "separating the two selections," you say (and it's true).

This process creates one pile that consists of the stacked portion plus one card from the unstacked portion, and another pile of unstacked cards plus one card from the stack. You identify which pile is which by glimpsing the bottom three cards of either one. (Three cards are necessary, to assure that the bottom card isn't one of the selections, which could lead to your misidentifying the group.) Or, as you explain how the cards are to be dealt, you may turn up three cards and then appear to change your mind. "No, better deal them face down. I don't want to see the cards."

A spectator shuffles the unstacked portion, and you false shuffle the stacked half. You next run through your half, inverting its order and noting which card is out of sequence and doesn't belong in that half. That's the first selection, which you remove, name and turn face up upon getting confirmation from the spectator who took it.

You now name the second spectator's card without even touching the other packet. It's very simple, since the position occupied by the first selection (which you've just revealed) matches the mnemonic number of the second selection.

* Unless you have just performed "How Many Reds?" (p. 249). See Note III at the end of that trick.

For example, if running through the cards one by one, you see the 9♠, 2♠, 7♠ and 3♦, the 7♠ is the card that belongs neither in that position nor in that packet (Fig. 1). So you take it out and correctly name it as the first selection. The second selection is the card that belongs in that position, the Q♥ (which lies after the 2♠ and before the 3♦ in the stack). Name that card and have the second spectator take it out of his packet, which the spectator shuffled and you've never touched. By replacing the second selection where it belongs, the stack is reassembled, despite all the shuffling.



2. THE CLOCK (A CLASSIC)

Many classics achieve a clearer, more direct version when a mnemonic stack is applied. Here is an example using a half stack.

After false shuffling the deck, hand the spectator the half stack and instruct him to give it several complete cuts. Ask him to think of an exact time of day, from one to twelve, and, after you turn your back, to deal into a pile a number of cards equal to the hour he is thinking of. Tell him to place the dealt pile and the rest of the deck together again and to give the cards a couple of complete cuts. You use the unstacked portion to explain this procedure, which justifies your having split the deck in two.

When the spectator has completed these tasks, face him again and pick up his pile (the half stack), give it a false shuffle and return it to the table. From the other portion, take a card of each value, ignoring suits and using a Jack and a Queen as eleven and twelve. Lay these twelve cards face up on the table, forming a clock face. (If you prefer, you could do this at the beginning of the trick.)

Gather all the other cards together (the spectator's stacked portion and what is left of the unstacked cards) and shuffle the deck without disturbing the stack.

Ask the spectator to take a pen, which represents the hour hand of the clock, and have him run it above all twelve hours of the clock face. When he passes over the time he thought of, he is to think, "This is it." You turn your back as he does so, allegedly to avoid observing any subconscious movement as he passes above his thought-of time. While



your back is turned, you secretly run through the remaining cards of the deck, searching for a group of stacked cards whose order is reversed. Count the cards in that group to obtain the time the spectator thought of (Fig. 2).

Turn to face the audience and, looking intently into the spectator's eyes, hold the pen and pass it above the cards, stopping at the time thought of.

NOTE I

While you look at the cards with your back turned, keep your elbows against your sides and reduce hand movement to a minimum. Keep your head up, but with your eyes looking down—how else do you expect to divine the hour?

NOTE II

Naturally, when counting the reversed group of cards, you reverse them again to bring them back to their original order.

NOTE III

The effect actually begins when the spectator passes the pen over the cards and thinks of his hour. Ask him to do so slowly, which is more dramatic and gives you more time to find the reversed group of cards and count them. The divination may then be presented hesitatingly, in the traditional fashion of mentalists, or by looking into the spectator's eyes and proceeding to name the hour directly, as you prefer.

3. STOP AT THE SAME TIME (SECOND VERSION)

This version is based on the fabulous effect, "Double Stop" by Franklin V. Taylor, which I have adapted for a half stack.*

The half stack is on top of the deck. After a shuffle that leaves everything as it is, a spectator cuts a small packet (A) from the top and sets it aside. He then looks at the top card of the talon and leaves it there. After this, he cuts a small packet (B) from the bottom of the talon and sets it aside as well.

He cuts the remaining packet—the central portion, carrying the card noted on top—to lose that card. You now take that portion and openly glance through the faces, working from the rear of the packet and searching for the first card that belongs to the stacked half. Let's assume that card is the Q♣ (13). Cut the Q♣ to its stack position, cutting twelve cards to the left of the Q♣ (Fig. 3). Set everything to one side on the table.

Have a second spectator shuffle Packet B (which came from the bottom of the deck). He follows his shuffle with a cut and looks at the new top card. He next gives Packet A (which came from the top of the deck) a complete cut and drops it onto B (losing the second card sighted). This packet, A + B, has

* See *Phoenix*, No. 197, Feb. 24, 1950, p. 786; and Bruce Elliott's *The Best of Magic* (1956), p. 106.

not been touched by you, and will not be. One spectator picks up this packet and his partner claims the rest of the deck.

Turn your back to the audience and instruct the spectators to deal cards in unison from the tops of their respective portions, turning each face up as they deal it into a pile on the table. Further, they are only to deal a card every time you clap your hands. They follow suit and you stop after having clapped your hands twelve times, saying, "I feel something—each of you set the next card aside, face down." Turn to face the audience and continue, "Strangely enough, both cards ended up in identical positions, despite your shuffles and the fact that I have never touched them. Furthermore, I felt it is exactly here, at this position, that both cards lie in each packet. And, if that weren't enough, I felt your card was the Queen Clubs." You turn it face up. "And yours was..." Turn over the other card and, at the same time, as if you knew its name before you saw it, name it while looking at the spectators. "...the Seven of Clubs."

The effect is tremendous, the conditions are impossible and the final subtlety is disarming. It's quite easy to reassemble the half stack: Lay the Q♣ face down on top of the packet it came from. Then cut the face-up twelve-card packet that contains the stacked cards to leave the 3♦ on the face. Drop that packet face down over the Q♣ to reassemble the half stack. The remaining cards are gathered in a chaotic jumble and placed on the bottom.

4. A CURIOUS COINCIDENCE (HOFZINSER?)

This trick is based on a plot titled "Strange Harmony", attributed (without known documentation) to Hofzinser. Here is my easy and direct method with either a half stack or full stack. After some false shuffles, ask a spectator to cut off a packet: The packet should consist of less than twenty-six cards if using a half stack, although you could extend this limit by adding six of the unstacked cards on top, so they can cut between ten ("don't make it too small a packet") and thirty-six cards. That gives an ample margin. By glimpsing the top card of the remaining packet you will immediately know how many cards have been cut off. Locate and force two or three cards the total values of which add to the number of cards cut. For example, if you glimpse the 8♥ (14) you know the spectator has cut $13 + 10 = 23$ (assuming you've added the ten unstacked cards on top, as suggested). So you force the 10♣, 8♥ and 5♠: $10 + 8 + 5 = 23$ (Fig. 4, next page). The values of these three cards are added to match the number of cards cut.



Here is an even better solution: Add fifteen unstacked cards, instead of ten, above the stacked portion. Now there is a chance that the cut may be made above the stack. If, beforehand, you put a corner crimp into the 4♣, all you have to do is

count how many cards are on top of it after the cut and subtract that number from fifteen to arrive at the number of cards in the cut-off packet.

The advantage of this is that the spectator can cut up to forty-one cards—and, more important, this will leave you a larger portion of the stack on the talon, with a better chance of finding a good combination of cards to force.

If more than forty-one cards are cut off, you could secretly count the remaining cards (which will be no more than ten) and subtract that number from fifty-two.

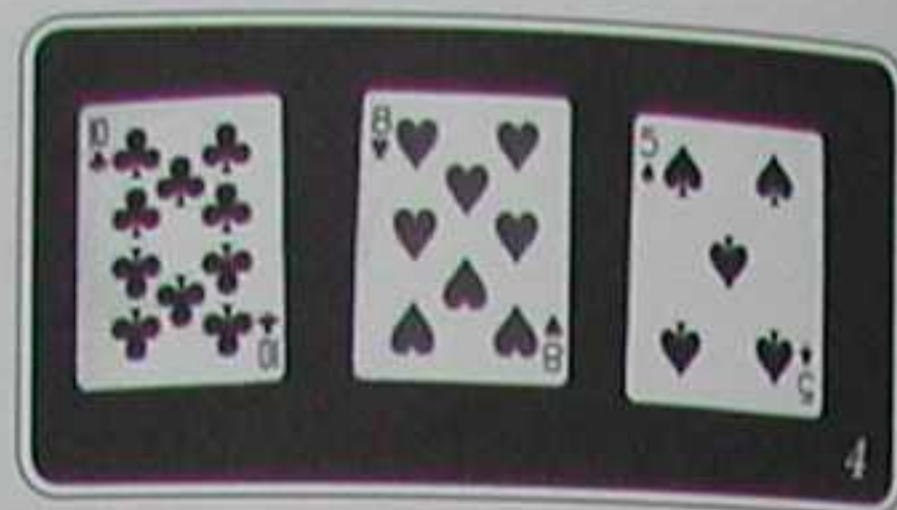
If you don't find a good combination of cards to force among the remaining stacked portion, you can search among the unstacked cards, running through them face up.

5. TRIUMPH (DAI VERNON)

The point here is simply to do Dai Vernon's "Triumph" with a card a spectator only names, rather than physically selects. All you need to do is cut the card named to the top and proceed as per "Triumph".* The advantage is two-fold. How could you possibly control a card that was simply named? And the subsequent tricks you perform with the mnemonic stack increase in effect because of the tremendously messy shuffle (face-up and face-down cards). Having the entire deck in order after this seems utterly impossible.

Incidentally, to make the most of that first advantage (the card being named), after doing a false shuffle I usually ask the spectator to think of any card of the fifty-two in the deck. I then cut the card to the top and follow through with "Triumph"; but before I ribbon spread the cards for the climax, I review briefly: "So, you thought of a card and we shuffled face-up and face-down cards together. What card did you think of?" (This is said as if the spectator hadn't named his card, or as if I have forgotten it.) When he names the card again, I say, "It would be a triumph if, just by making this magical gesture, each and every card turned face down..." I begin the ribbon spread. "...except one: precisely the one you thought of, which is..." I complete the ribbon spread and push out the face-up card that was named. The card is then replaced in its position and the whole deck is back in order.

* See *Stars of Magic* (1946), p. 23.



Regarding the other advantage mentioned, I often present the most (or one of the most) powerful climaxes in my whole close-up repertoire in this manner: After several tricks with Mnemonica, I go into stay-stack, and from there to new-deck order (from Ace to King). I next do Vernon's "Triumph" (taking care not to spread the cards too widely, which masks their obvious order). I then repeat the magical gesture I used for "Triumph" ("a soft flutter of the hand above the cards, without even touching them") and show that the cards have magically arranged themselves by value and suit. The sensation of wonder created is unique. At the end, I leave the spread on the table for a while, prolonging the magical sensation that much longer.

NOTE

Naturally, a mnemonic stack can be used to great advantage for any version of Triumph (Vernon himself had several). If you would like to present a multiple Triumph effect, you can have a number from one to thirteen named and cull the four cards of that value to the top.* You can then perform Triumph with that four of a kind appearing face up and interspersed in the righted and face-down deck.

6. MNABACUS (JACK LONDON)

The trick I give the mnemonic treatment to here is Jack London's "Almost Real Prediction".†

After you've given the deck a false shuffle, three spectators each take a group of four adjacent cards from anywhere in the deck. You glimpse the card above each packet taken, as in "The Three Piles" (p. 85), and mentally add the values in each group. For example, the values of Cards 8, 9, 10 and 11 of the stack (a Five, a Nine, a Deuce and a Queen) add to sixteen, since picture cards are given a value of zero, to keep things simple.

The spectators mix each group separately while you write down the grand total, deriving it as follows: Say the total of the first group is 16, the second 17 and the third 22. Write down 2 as the last digit of the result. As the preceding digit, put a 9 (7 + 2 = 9); preceding those two digits, write a 7 (6 + 1 = 7); and as the last digit on the left put a 1. In other words, you write 1792, which is equivalent to adding the numbers in the manner to be described.

Now each spectator names his cards, one by one, setting each aside. The pattern used to do this is: The first spectator names any card he holds and you write down its value. The second spectator names one of his cards and you write its value to the right of the first. The third spectator names a card he holds and you write the value to the right of the other two. Back to the first spectator, he names another of his cards and you

* For methods of culling the four cards, see "Cards to Pocket", p. 104.

† See London's monograph, *Almost Real Prediction* (1973) for an admirable presentation of this effect, along with many more ideas.

write its value in a new row, under the first digit on the left. The second spectator names another card, as does the third. You write each to the right of the previous value in the second row. This process is repeated until you have four rows of three digits, arranged to be added. The addition is made and found to match your prediction of 1792—despite the shuffles and the fact that you “didn’t know” anything about the cards that were taken at random and mixed.

GROUP	STACK NOS.	VALUES	TOTAL	POSSIBLE ORDER GIVEN		
				Group 1	Group 2	Group 3
1 st	8 to 11	5, 9, 2, 0	16	5	0	1
2 nd	24 to 27	10, 5, 0, 2	17	9	2	10
3 rd	38 to 41	10, 1, 4, 7	22	0	10	4
		Total	1792	2	5	7
				17	9	2

A much easier way of accomplishing this, one that avoids any secret calculation by you, is to have the spectators freely cut the deck and then take twelve cards from the top, each person taking a group of four. You have a chart glued to the back of a Joker. This chart lists each possible total beside the card that ends up on the face of the deck. You may even carry an index with fifty-two slips of paper to cover all the possible outcomes. As soon as they make the cut, you glimpse the bottom card (if possible, without touching the deck, or at most barely touching it) and steal the appropriate slip from the index. Thus, if picture cards count as zero, the total for the top twelve cards of the stack (with the 9♦ on the bottom) would be 1774. Let's go through it:

First spectator: $4 + 2 + 7 + 3 = 16$.

Second spectator: $4 + 6 + 1 + 5 = 16$.

Third spectator: $9 + 2 + 0 + 3 = 14$.

The total is 1774. If the 4♠ were on the bottom, the total would be 1815. If the 2♥ were on the bottom, the total would be 2181, and so on.

Make up a chart with all fifty-two cards yourself. (It takes a little while and I don't feel like it....)

Appendix II

About Order and Disorder

About Order and Disorder

1. TRICKS THAT DON'T ALTER THE STACK

The point here is to be able, occasionally, to perform tricks that don't make use of the stack, yet to leave it intact, or at least leave the cards in a condition that allows you to reassemble the stack easily. The enormous advantages of this will be readily understood if I tell you what I often do. I take out the deck in mnemonic order and start out with a couple of strong tricks, the kind that leave the company frozen in wonder. I then follow with a trick that doesn't use the mnemonic stack and that might, perhaps, leave only a few cards out of place, which are restored to their mnemonic positions with a few simple actions. I continue with a couple of tricks with Mnemonica, and so on. Sometimes I perform a few effects in which a good portion of the cards (up to twenty-six) are clearly shuffled, and then proceed with tricks with the half stack. The impact, after genuine shuffles have been done, is extremely strong. Other times I reassemble the shuffled cards to recover the full stack, using one of the methods I'll explain in this appendix. In this way I can close with one of the great finales that the Mnemonica stack provides, such as "Everything in Order", "A Grand Bridge Deal" (both on p. 35), "The Three Piles" (p. 85), "Sha-la-la-la-la" (p. 106), "Control in Chaos" (p. 116) or "Total Memory" (p. 89), completing a strong and fully realized act.

Another resource I have used extensively is to take out two decks at the start, one blue backed and one red backed. One of the decks is stacked and the other isn't. I open with a trick that requires two decks, which is the motivation for bringing out both. I then alternate mnemonic-stack tricks with regular ones, each time using the appropriate deck. You can also do tricks with the stacked deck that minimally disturb the stack, as mentioned above, to mislead the company further. The change of one deck for

the other must be done casually, without calling attention to it and with both decks kept handy on the table. Sometimes, while a spectator examines the deck with which I have just performed a trick ("to make sure there aren't any duplicate cards"), I begin another trick with the other (stacked) deck. Thus I am able to perform tricks that disorder the whole deck (the unstacked one!). The audience gets the impression that both decks are shuffled and used, and that it makes no difference which deck is put to work. In this way you are not forced to do several consecutive tricks that rely on the stack, which can be dangerous, given that some people can be very analytical or intuitive, and can "smell" a stack. I generally prefer, however, to use just one deck and do tricks that don't alter the stack.

Although the reader will find many tricks on his own that don't disturb the stack, or that only displace a few cards, here is a brief list of those I have found and sometimes use.

- Those tricks in which only a few cards are used, such as The Last Trick of Dr. Jacob Daley (done, in this case, with two black cards and two red cards), Oil and Water, Twisting the Aces, the Collectors, Cannibal Cards and Ace Assemblies.
- Revelations of a selected card.
- Cards that travel to an impossible location, such as Card to Pocket or Card to Wallet.
- Triumph and Topsy-turvy effects. These are very good in this context, since the impression of chaos they give to the order of the deck is extremely misleading when a stack is preserved.
- Ambitious Card, Elevator Cards and the like.
- Rising cards and animated cards.
- Card penetrations or escapes (from a silk, a rope, an envelope, a pocket, a card case, etc.).
- Two-card transpositions.
- Several versions of Everywhere and Nowhere, like "The Hypnotic Powers of the Jokers" from my book *Sonata*.
- Color changes, vanishes, etc.

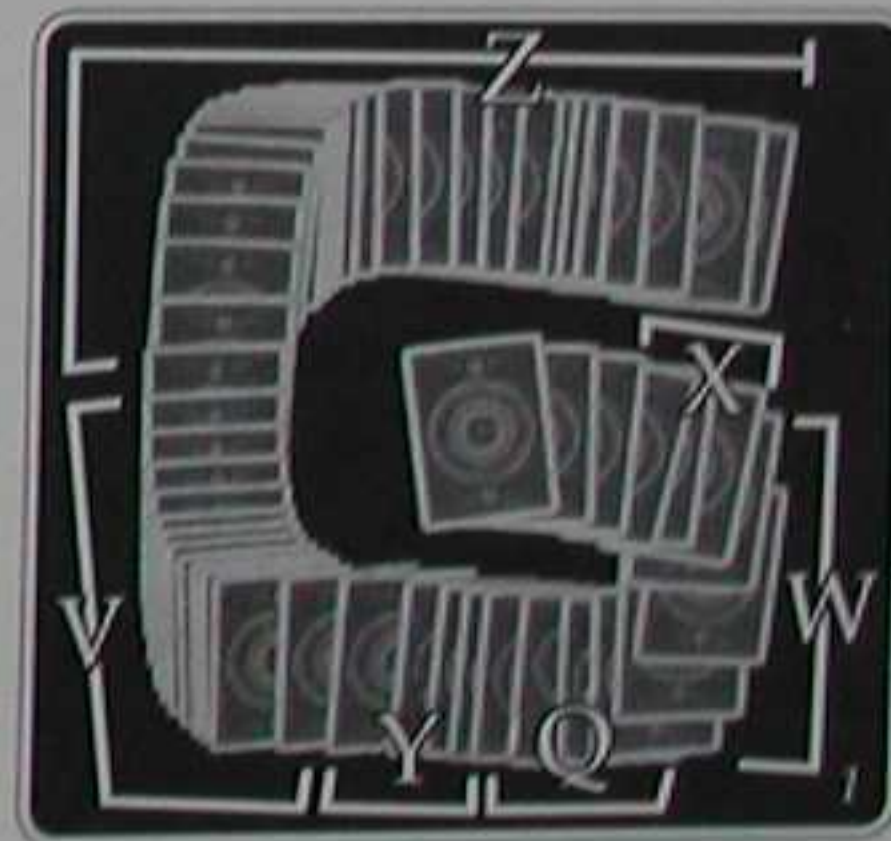
There are also a great many tricks that leave the half stack intact, but they are so numerous that one could as easily put it the other way around, saying there are some tricks in which the whole order of the deck is destroyed (I think they amount to less than a quarter of known card effects).

2. ACTIONS THAT DON'T ALTER THE ORDER OF THE DECK WHILE APPEARING TO DO SO

Another aspect of the above, and a misleading weapon of magnificent proportion, is the insertion of the following actions and procedures into

tricks employing mnemonic stacks. Here are those I use most often, from among the many possible.

- Faro shuffles followed by antifaros** (see my book *Sonata* or Appendix V, p. 319).
- Eight faros (and other combinations).** Either eight straddle faros with a fifty-one-card deck (including honest cuts between the shuffles), or eight out-faros with a fifty-two-card deck; both return the cards to their original order. Five straddle faros with thirty-one cards, five out-faros with thirty-two, twelve straddle faros with thirty-nine cards or twelve out-faros with forty cards all do the same job.
- Out-antifaros that add up to eight;** for example, two antifaros-4, two antifaros-3 and one antifaro-2, or any other combination for fifty-two cards). Also antifaros that add up to five for thirty-two cards, out-antifaros that add up to twelve for forty cards; that is, dealing four piles and placing each pile onto the previous one, etc., then dealing five piles and placing the each pile onto the previous one, etc., and finally dealing two piles and placing the second one onto the first.*
- A riffle shuffle done by the spectator followed by a cull,** such as "The Great Divide", the Green angle separation or a spread cull.† All these procedures allow you to undo the riffle shuffle. The deck should be stacked from 1 to 52 and cut exactly in half for the shuffle. You may, however, start with the stack rotation beginning at any point, and then have a spectator cut the cards for the shuffle. In this case you must know what card is on top at the outset and where the spectator cuts.
- The "G".** This is a table spread that I devised long ago. You have a card selected from the stacked deck and noted. Have it returned to its spot in the stack and cut the deck, bringing the selection to third position from the top. Spread the cards on the table, forming a flattened G, as shown in Fig. 1. After touching all the cards "to get the vibrations" of the



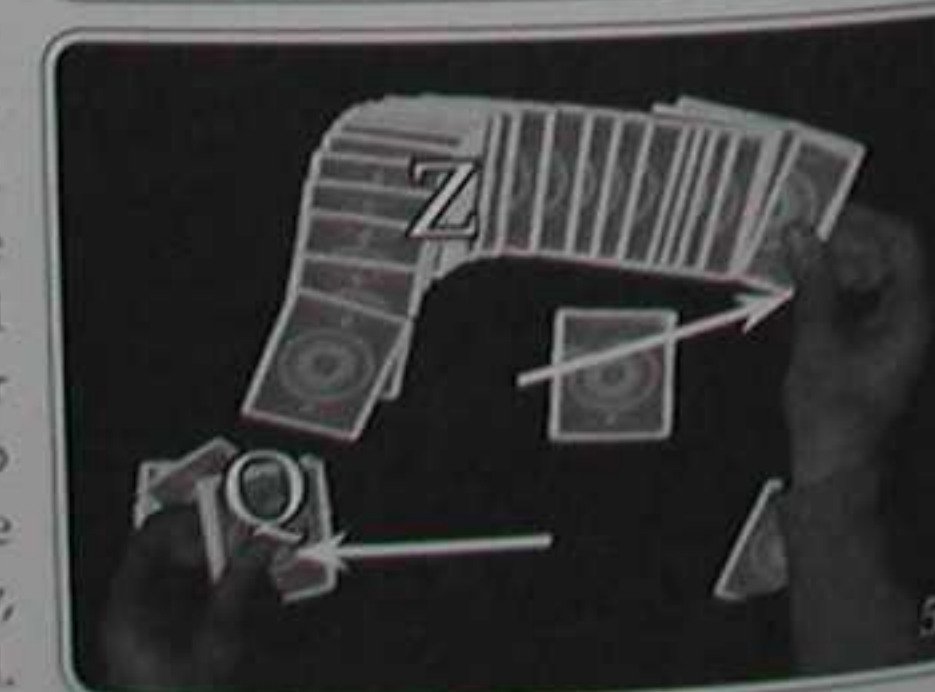
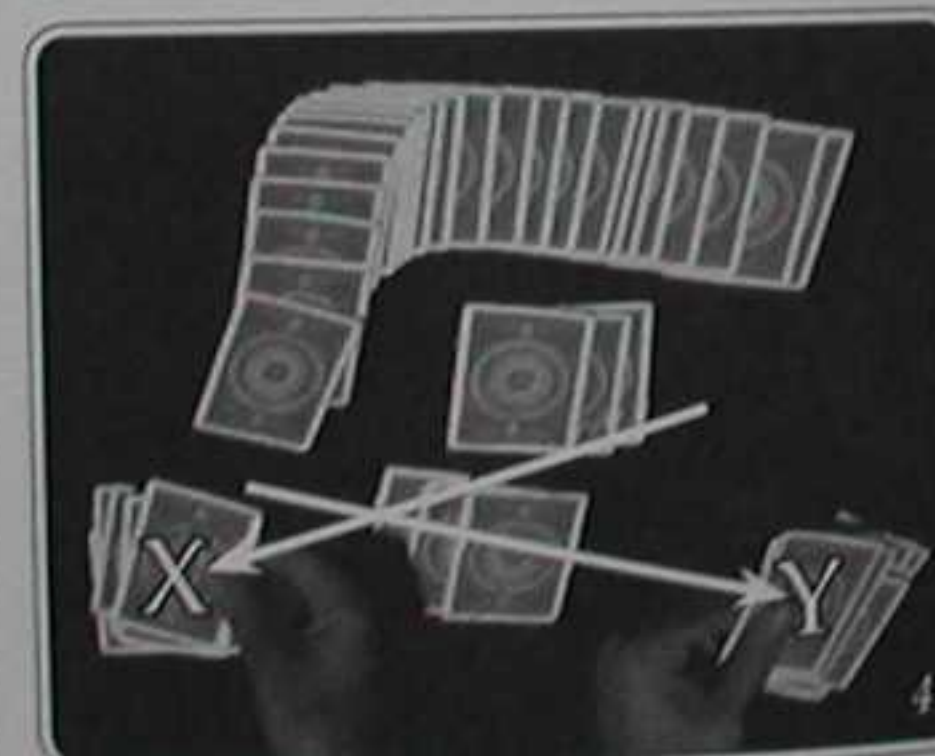
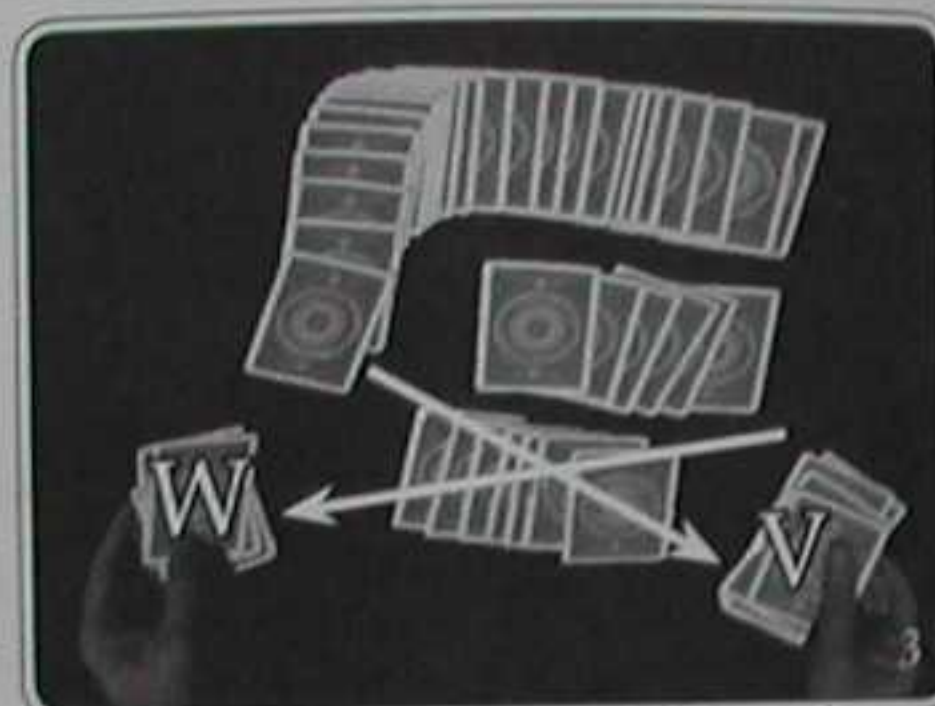
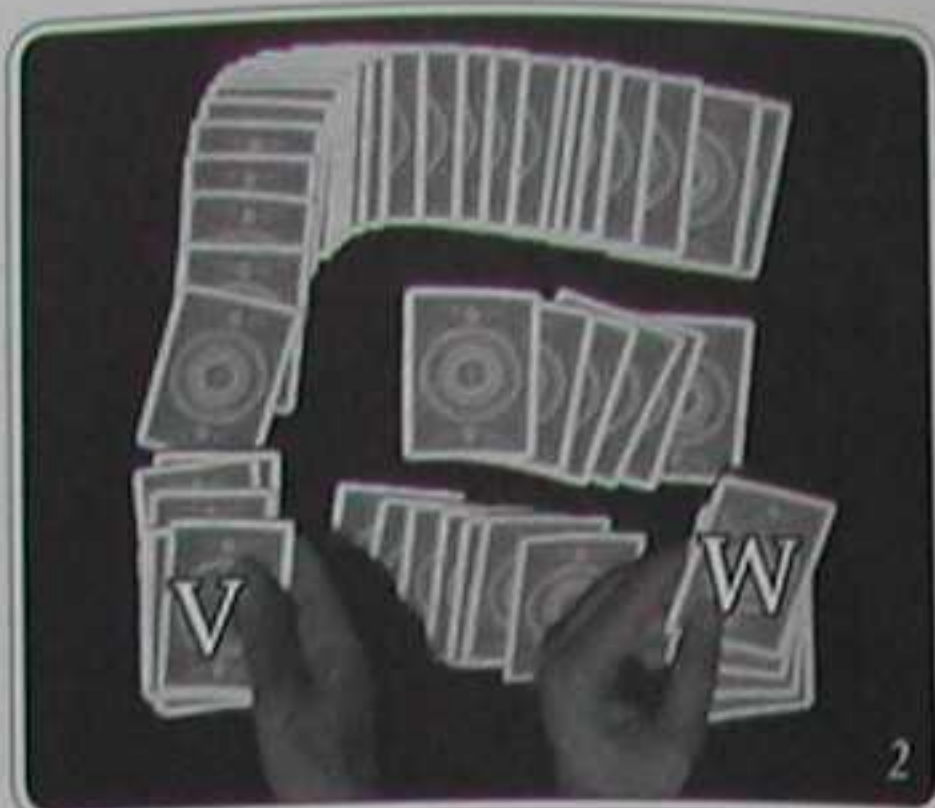
* Don't be surprised if $5 + 4 + 2$ don't make 12. Actually the four-pile antifaro is antifaro-2, the two-pile one is antifaro-1, while the five-pile antifaro is antifaro-9 (for the forty-card deck), and $2 + 1 + 9$ do make 12.

† For an explanation of the spread cull, Green angle separation and Lorayne's great divide, see Appendix VI, pp. 356-363.

selection, and misaligning the spread a bit, break it at the positions indicated in Fig. 2. The impression of a mess is compelling. Gather the cards as follows:

The right hand gathers the cards designated by V in Fig. 1 and leaves them on the table, to your right. The left hand simultaneously pushes together those cards designated by W and sets them to your left (Fig. 3). The impression of unpremeditated mixture is strengthened by the fact that your arms, in picking up the cards, have crossed and uncrossed. The right hand next gathers the cards designated by X in Fig. 4 and sets them onto the packet to your left, while the left hand gathers those designated by a Y and drops them onto the packet to your right.

Three cards remain in the center. Your left hand picks up the cards marked Q in Fig. 5 and lays them onto the packet on your left. At almost the same time, the right hand takes the top two cards of the three in the center and uses them to scoop up the Z cards, which are dropped onto the packet on your right. All of these pick-up and gathering actions are performed rather quickly, leaving the cards unsquared.



A single card (the selection) and two unsquared packets remain on the table (Fig. 6). Dramatically turn over the single card to reveal the selection. Lay one pile over the other and use both hands to square up the reassembled deck in the manner used by the average person to square a pile of cards that is thoroughly jumbled (Fig. 7). This last squaring action packs a good psychological punch—it's not easy and takes time—giving a strong impression of mixture and disorder. All that remains is to return the selection to its place in the stack.

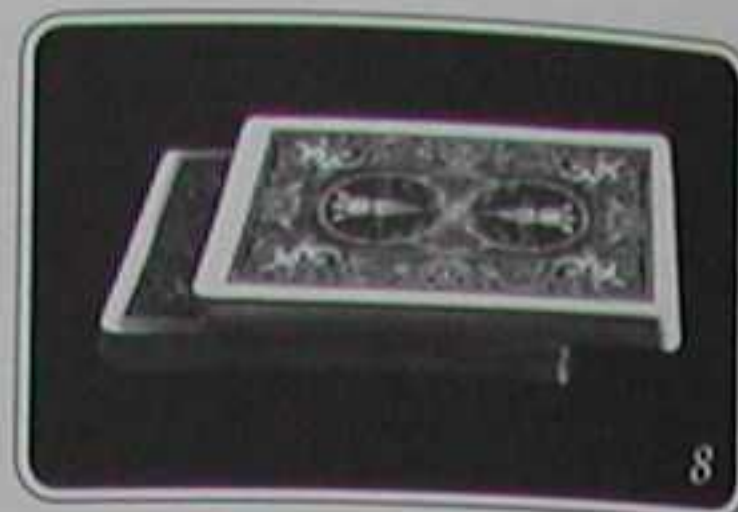


- f. **Flourishes** such as the spring flourish, cascades, the paddle wheel flourish of Mike Rogers,* ribbon spreads and spread turn-overs, fans, double fans and simultaneous one-handed cuts with both hands. None of these alter the order of the cards, yet they produce an impression of carelessness concerning the order, which serves our purpose admirably. I seldom use them, however, as I have made a personal choice to avoid overt displays of skill, so that the magic doesn't appear to be produced through such means. Needless to say, this position of mine is somewhat flexible, as I do occasionally make a fan, a ribbon spread or a one-handed cut, none of which needs to be performed as a demonstration of advanced skill but, rather, shows an ease in handling the cards. I also use flourishes when doing gambling demonstrations.
- g. **All kinds of false cuts** of two, three or more packets. Magic's literature is full of these. My preferred ones are Dai Vernon's three-packet cold-deck cut (*Dai Vernon's Ultimate Secrets of Card Magic* [1967], p. 168), the up-the-ladder cut (*Expert Card Technique* [1940], p. 78), the Vernon multiple false cut (*The Vernon Chronicles Volume 1* [1987], p. 38) and the one I describe below, which was shown to me by an extremely clever magician, and my good friend, Esteban del Acebo. Neither of us has so far been able to determine its inventor.

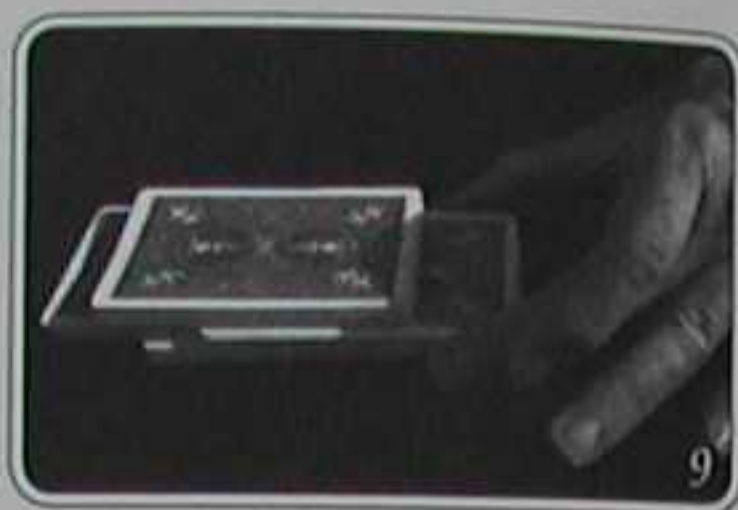
* See Jerry Mentzer's *Card Cavalcade* (1972), p. 101.

MULTIPLE FALSE CUT

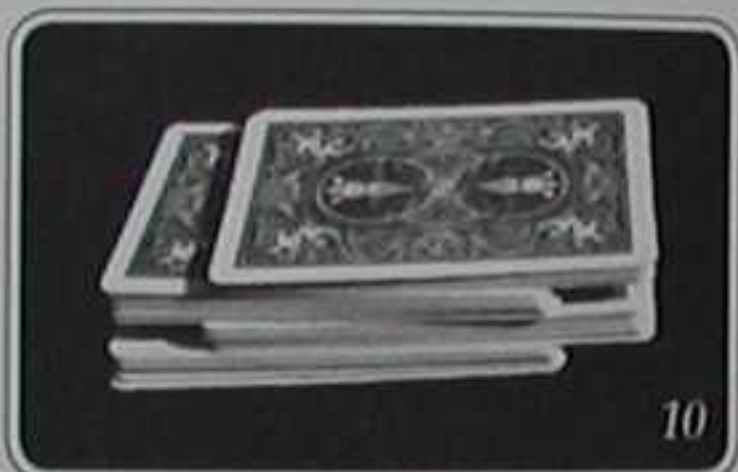
The deck is on the table. The right hand cuts the lower half to the right and sets it on top of the other half, protruding a quarter of an inch to the left (Fig. 8, seen from the front).



The right middle fingertip picks up the top half of the new upper packet while the tip of the right ring finger lifts the top half of the lower packet. Grip these two packets between your right thumb and the middle and ring fingers, and draw both blocks to the right and away. At the same time, grip the remaining two blocks between your left fingers and thumb. (In Fig. 9 the right hand has been moved aside to expose the configuration of the packets in mid-cut.)



Lay the right hand's two packets onto the left's, which rest on the table, aligning the top packet with the third, and the second packet with the fourth. (Rather than add the rest of the thousand words, look instead at Fig. 10.)



In a continuing action, the right thumb and fingers now strip out the two packets that are aligned at the right end (the second and fourth from the top), carrying them to the right (Fig. 11). Conclude by dropping the right hand's two packets onto those on the table (Fig. 12) and square everything up. The order of the deck remains unaltered, yet the impression of cutting (almost of shuffling) is extraordinary. Get a deck and try it.



h. **As you deal cards one at a time** (to reach a number called by a spectator or to show the cards for any reason, such as looking for a selection), the cards may be thrown a certain distance (about eight inches), taking care

that each overlaps the previous one, forming an irregular spread on the table (Fig. 13—the cards could also be face up). This spread may gradually take—through your design or at random—a very irregular shape, and may consist of two, or even three levels (Fig. 14).



Don't shy away from this: Despite the apparently haphazard configuration, it's quite easy to gather everything in order, if you press the cards against the table to prevent unwanted displacements as you neaten and square up everything. It's advisable to gather the cards in a deliberate manner and from the outside inward, as if to square the cards as explained a few paragraphs above (see Fig. 7).

If, as you throw the cards, one of them doesn't overlap the previous one, missing the whole card, all you need do is stop your dealing, pick up the last card thrown and look at it as if to see if it's the selection; or display it, if you are dealing the cards to show them. Then throw the card down again. If you miss a second time, leave it out and take care of it later.

- i. **Most visual card revelations** give an impression that the deck changes order or gets out of control, but the stack is easily recovered. Among them are the wonderful pop-out move of Piet Forton* (Fig. 15), Bruce Cervon's pivot revelation† and Paul LePaul's production from "The Gymnastic Aces" done from an incomplete faro.‡ Also consider those in which the four Aces are produced on top of as many piles (one or two cards may need to be repositioned after these productions).

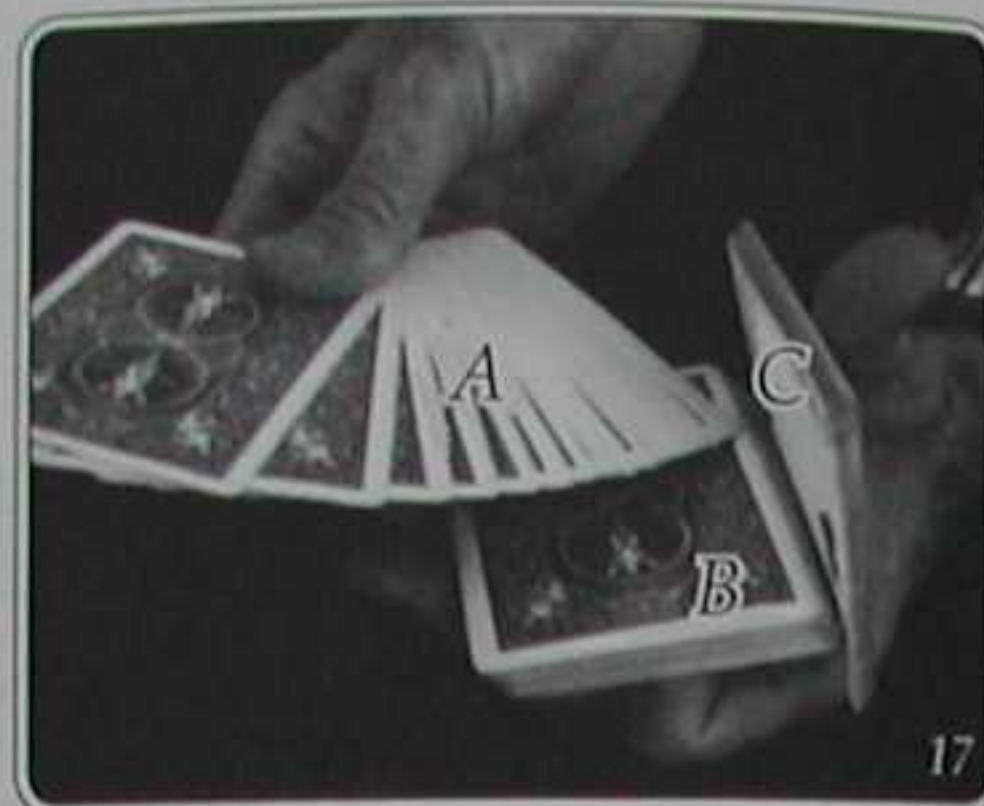


* A fine description of this is given in Frank Simon's *Versatile Card Magic* (1983), p. 76.

† In Cervon's *The Real Work* (1976), p. 32.

‡ See *The Card Magic of LePaul* (1949), p. 208.

- j. Here is an extremely clever and deceptive ruse built around the **Charlier cut**. With your right hand, take a few cards from the top of the deck and fan them while your left hand begins a Charlier cut. Insert the right hand's cards between the two packets just before you complete the cut (Figs. 16 and 17).



The fan ends up on top of the original upper packet, back where it started. Square the deck and ribbon spread it, making it clear without saying as much that you're not keeping any breaks or steps. The stack retains its cyclical order (equivalent to a straight cut) and yet the effect is formidable. Lennart Green, the super-creative Swedish magician, showed me a similar move (almost identical) that he created independently and that he often uses. Incidentally, his diabolical mind has also given birth to a wide variety of apparently chaotic mixing and gathering techniques from a ribbon spread, packets cut onto the table and multiple cuts in the hands, which I hope he will publish soon. Having learned them, thanks to his generosity, I can assure you they are extraordinary. I vividly recommend his booklets and videos. They contain a wealth of material for the Mnemonicaddict, and for any cardman.

- k. **Mnemonic and Strippers** make an explosive combination. Aside from the tricks that are possible with each of them, you can allow a spectator to riffle shuffle two packets together, one of which has been "inadvertently" turned end for end, and then strip them out to reassemble the entire stack. The strip-out can be done openly under the pretense of trying to locate a selection through your sense of touch. You could also have your hand and the deck covered with a handkerchief "to block any visual aid," and then unhurriedly do the strip-out. Or you could do the same with the deck behind your back, "to make it impossible to see or keep track of the cards."

After several mnemonic-stack tricks, you can at any time have the deck shuffled (in this case genuinely and without reassembling anything),

and then proceed with a couple of tricks making use of the Stripper Deck, much to the astonishment of even well-versed magicians, who will be dumbfounded and bamboozled. No question about it.

1. **Nonchalant handling.** I mustn't conclude this section without pointing out that a careless looking, nonchalant handling of the deck, in your hands or on the table, is in my opinion essential, as is the ploy of leaving the deck in a spectator's hands under such pretenses as having him look at the cards and think of one, or asking him to make sure his card is still in the deck, etc. That's what really fools people, leading their thoughts away from the concept of order, especially if mnemonic and non-mnemonic tricks (that leave the stack intact or nearly so) are cleverly alternated. Therein lies the strength of the half stack, to which I have devoted much of Part II.

3. RESETTING THE STACK

When one or more cards have been used in a trick and you want to return them to their stack positions, there are several procedural possibilities. But before we discuss them, I should mention that I often let a few cards drop to the table during a shuffle, and then reset them with the following techniques.

A. RESETTING ONE CARD

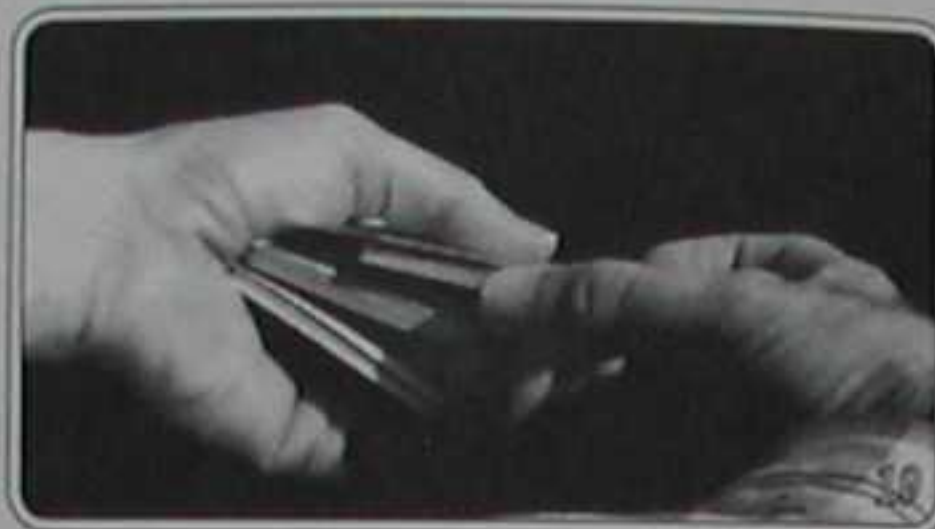
Drop the top or bottom card to the table, as if by accident, and then pick it up and bury it in the center of the deck. This looks very fair and casual. All you have to do to get the card back into place is to catch a break above it when you insert it into the deck, cut at the break and complete the cut, obtaining a new break between the two packets. Cut at the break again, doing a slip cut to the table, and complete the cut. That is, with your right hand, cut the top packet to the right while your left thumb retains the top card in place, drawing it onto the lower half (Fig. 18). This brings the card back to its stack position and restores the order of the pack. If you drop the bottom card instead of the top one, it will end up on top, but the stack retains its cyclical order.



The Tamariz perpendicular control (TPC) and the Hofzinsler spread cull are also ideal tools for repositioning one or more cards that have been dropped from the bottom. For these sleights and other useful ones, see Appendix VI (pp. 356-363).

B. RESETTIN TWO CARDS

If the top two cards are dropped and then buried at different spots in the deck—with the original top card above the second—just catch two breaks, one with the ring finger and one with the little finger, above the two pertinent cards. Cut at the little-finger break and transfer the bottom portion to the top. During this action, transfer the ring finger's break temporarily to the right thumb. As the cut is completed, let the left little finger take over this break while the left ring finger establishes a new one at the point of the cut. Do a slip cut, carrying the portion above the ring finger's break to the table (Fig. 19). Cut at the little finger's break and catch a new break between packets as you complete the cut. Do a second slip cut and place the upper portion onto the tabled pile. Finish by dropping the packet remaining in your hands onto the rest. Even though you have performed several genuine cuts, which give the impression of disordering the cards, everything is back in place.



C. RESETTIN A GROUP OF CARDS

Remove the top ten or twelve cards of the deck and fan them in your right hand. With your left thumb at the outer left corner of the deck, lift about half of the cards, creating a gap into which you insert the right hand's fan, closing it at the same time. Push it into the deck at an angle, so that its inner right corner protrudes from the right side of the deck. Immediately form two breaks around the angled packet, the left ring finger holding one above it and the left little finger one below (Fig. 20, in which the right hand is omitted to expose the situation).



After a pause, the three packets are cut to the table, one at a time, laying each onto the previous one. The bottom section of the deck ends up on top, but the cyclic order of the mnemonic stack remains intact. Though it appears that the cards have been rather thoroughly mixed, the condition of the deck is exactly as it would be after receiving a simple cut, which barely matters.

D. RESETTIN THE STACK AFTER A SPECTATOR'S RIFFLE SHUFFLE

We come now to some advanced mnemonic-stack techniques. Imagine this: A spectator shuffles the cards and soon afterward you have the whole deck stacked.

We have already discussed methods of undoing the shuffle using such tools as the Green angle separation and Hofzinser spread cull (see 2d on p. 271). But here I'll propose a simple method I developed to accomplish the same result.

After you have divided the deck exactly in half, under the K♦ (26), a spectator is asked to give the cards a riffle shuffle. Shortly after this, you force, say, the 6♦ (6) and have it returned anywhere in the deck. The spectator squares the cards and gives them a complete cut. You now spread the cards in your hands, faces toward yourself, and cut the 9♦ (52) or the K♦ (26) to the face. As you quickly run through the deck, upjog the twenty-six cards of the first half of the stack, including the 6♦, which is out of place. The remaining twenty-five cards will be in order (see Fig. 21, in which some of the upjogged cards



are obscured behind others). Gather these twenty-six cards, disengaging them from the fanned lower half as you sweep them into a roughly squared packet and say, "One of these must be your card. Let's see, hmmm..." Set the lower half of the deck face down on the table and refan the upper half. Then, as if you are uncertain, upjog five or six cards, including the 6♦ (Fig. 22). Look into the eyes of the spectator and have him concentrate on the card he took. After an apparent mistake, which you promptly rectify, dramatically take out the 6♦ and toss it to the table. "That's the card you were thinking of." Push the upjogged cards flush with the fan, slip the 6♦ back to its position in the stack and reassemble the stacked deck.

Done briskly, it's a rapid and dramatic divination that should take less than two minutes to perform and which may be followed by other mnemonic miracles, all enhanced in their magical value by the fact that the spectator shuffled the cards just minutes earlier.

Obviously, the force must be a very convincing one, either a classic force or a misleading and clever method, chosen from the many that exist in our literature.*

Here is a **variation** on this procedure. Split the deck exactly in half, cutting under the K♦, and then divide each half in half, cutting under the Q♣ (13) and the A♦ (39), respectively. Have someone riffle shuffle the two portions of the each half together. You then do a false riffle shuffle with the two resulting halves of the deck. This shuffle must deliver the upper half of the stack on top of the lower half.†

The cards to be upjogged are those from 14 to 39 of the stack, which are then left aside on the table. Give the other portion a complete cut (between Cards 40 and 13) and drop this half onto the tabled one. This reassembles the stack in an order identical to that which would result if the deck had been given one complete cut under the A♦. If you run through the procedure with a stacked deck you'll more clearly see what happens.

A **second variation** consists of having a card freely selected from the first half of the stack. Have the card returned anywhere (the whole process is clear, clean and direct) and continue as per the original version. The selection will be the only card out of place among the portion consisting of Cards 1 to 26.

Resetting the stack after two riffle shuffles is also possible. All you need do is cut the deck (which is stacked from 1 to 52) exactly in half (between Cards 26 and 27). Have the deck riffle shuffled twice. Now use the Green angle separation or Hofzinser spread cull to separate the top half (Cards 1 to 26) from the bottom half (27 to 52). Next separate Cards 27 to 39 of the stack in one section, and Cards 1 through 13 in the other. Cut the 4♣ to the top and the stack is restored to its natural order. Try it out.

E. **RESETTING THE ENTIRE STACK AFTER A SPECTATOR'S OVERHAND SHUFFLE**
When I first thought of this, years ago, I couldn't believe it myself. It's hard to believe how easy it is to recover the stack after an overhand

* See my *Enciclopedia del Forzaje* (Encyclopedia of Forcing) in Spanish. Studies on the subject by Annemann and of my good friend Hans Holler are also essential reading.

† I'm referring to the shuffle type described by Erdnase (*The Expert at the Card Table* [1902], pp. 161 and 163), Edward Victor (*More Magic of the Hands* [1937], p. 21), Hilliard (*Greater Magic* [1938], p. 169), Marlo (*The Shank Shuffle* [1972], p. 8), Fulves (*Riffle Shuffle Technique, Part III* [1984], p. 118) and many other authors. A real shuffle may also be employed, as long as the packets aren't totally squared, so that they can later be disengaged. An example of such a shuffle is the "cascade shuffle" I described in *Sonata*.

shuffle. The single requirement is that the spectator does only one overhand shuffle, though it may be as thorough as he likes. In other words, some cards may have been run singly, then a small packet drawn off, then a few more single cards, another packet, more single cards, and so on, until the deck is exhausted.

Please actually work through this description with a stacked deck. The easiest way to follow this sequence is to stack the deck by suits, each from Ace to King, with the hearts on top, followed by the spades, clubs and then diamonds. Thus the A♥ is on top card and the K♦ on the bottom. Shuffle the cards yourself, overhand fashion, running through the deck once. Now,

holding the deck with the faces toward you, use your left thumb to spread over a few cards from the face, and look for the top card of the stack (A♥). Transfer that card along with those in front of it to the right



hand. Note the card on the face of that group. Let's say it's the 3♥ (Fig. 23). Look for the next card of the original stack, in this case the 4♥. Transfer that card along with the ones in front of it onto the cards the right hand already holds. Look at the face card of that group; let's say it's the A♠ (Fig. 24). Find the next card (the 2♠) in the left hand's spread and transfer that card and those in front of it onto the right hand's packet (Fig. 25), and so on, all the way through the deck. The whole deck is now in order.*



Under the pretense of looking for the card you're attempting to divine, the whole operation will go unsuspected.

* Occasionally, the group of cards to be transferred from the left hand to the right will consist of just one card. These are cards that were run individually during the shuffle.

Although you could shuffle the cards, giving an impression of a real shuffle that is impossible to undo, it's even more effective if the spectator is the one who does the mixing. In that case you have him shuffle the cards, and when you see he's about to finish running through them once, hold out your hand and say, with a tone of authority and haste, *"Leave the deck on the table and hold this coin in your hands. It's my payment for your shuffling duties."* With that you accomplish two things: You stop the shuffle before it's too late; and later, by simply pointing to the coin, you are able to remind everyone that the cards were shuffled by the spectator.

F. RESETTING THE STACK AFTER A RIFFLE SHUFFLE FOLLOWED BY AN OVERHAND SHUFFLE

I know this sounds incredible, but it's true. Start by reversing the order of the stack, leaving them in 52 to 1 order. Cut the deck exactly in half (below the 2♣) and have the halves riffle shuffled together. Then instruct the spectator to give the cards an overhand shuffle, limiting this to one run-through, as explained above. Here, again, you may shuffle the deck yourself, but do so very clearly and thoroughly. Take the deck face up and separate the cards of the top half of the stack (1 to 26) from those of the second half (27 to 52), resorting once more to the Green angle separation or Lorayne's great divide. (A spread cull can also be used, in which case you needn't reverse the order of the stack in the beginning. See Appendix VI for these culls, pp. 356–363.) Conclude by dropping the cards from 1 to 26 on top of the rest. Keep in mind that the cards of each group will not appear in order.

Take the deck again with the faces toward yourself and perform the operations described above for resetting the stack after an overhand shuffle—and the entire stack is reassembled. The impression given by the different back-to-back shuffles is completely disarming, as one of the cleverest minds in magic today can confirm.*

Though not so practical, I'll point out for the sake of completeness, that it is also possible to reset the stack after two consecutive riffle shuffles followed by an overhand shuffle. You'll need to do two angle separations or two spread culls, and then reset the overhand shuffle. In this case it is not necessary to reverse the stack at the outset.

G. RESETTING THE HALF STACK

Using a half stack, one can obtain even more deceptive results. First you must split the deck in half, one packet being stacked and the other random. Hand the unstacked half to a spectator and instruct him to give it an overhand shuffle while you apparently do the same. However,

* I'm talking here about the incredible Persi Diaconis, of whom we in the magic brotherhood expect so much.

your shuffle is false. Now split your half precisely at the center and have another spectator riffle the two portions together.

Meanwhile, prompt the other spectator to give his unstacked half a riffle shuffle as well. Then have one of the spectators shuffle both halves of the deck together. The number and variety of the shuffles made here by the spectators is extremely convincing.

All you need do to restore your half stack is to upjog the stacked cards, pull them free and set the rest aside. Run through the stacked half, upjogging the top thirteen cards of the stack, strip them out and reassemble the half stack. Needless to say, this upjogging and separation procedure is done openly under the pretense of looking for a card that you've previously forced.*

H. RESETTING THE STACK AFTER DEALING SEVERAL HANDS OF POKER OR ANOTHER CARD GAME

THE GENERAL RULE OF SETUP

This is a resetting procedure I devised to operate with any number of players and any number of cards per hand. All dealing sequences are done by dealing one card at a time in clockwise rotation.

In general, after dealing n hands of m cards, all face down (Fig. 26 shows four hands of five cards each), the last hand is picked up and laid onto the previous one, and so on. Now deal m hands of n cards (Fig. 27 shows five hands of four cards each) and gather the cards in the same way.



The interesting point here is that the first and second dealing sequences may be done either face up or face down, in any combination, and the procedure never changes: The last hand is laid onto the previous one and so on, bringing the cards back to their initial order. Mind you, when I say that you can deal face up, I mean that you hold the packet face up and deal normally from the face, without turning cards over.

You may also deal the cards stud fashion, turning up each card as it's dealt, as long as you do so in *both* dealing sequences. Gather the hands as described above.

* A wonderful application for this idea is "T.N.T." (p. 223).

I prefer to think of the general rule in this way: Deal in the normal fashion both times or deal stud fashion both times, and always pick up the hands in the direction opposite the deal.

If you care for more details:

If you gather the hands in the same order you dealt them, they will end up in reverse order, from last to first.

You may also deal the cards stud fashion for the first round of hands, and normally for the second round. To reset them, on gathering the hands in both rounds, lay the first hand onto the second, then both onto the third, and so on. Interestingly, you will get the same result if you deal the cards with the packet held face up or face down on either or both deals, picking up the hands in the same direction each time.

NOTE I

If you deal the cards without turning them over, in either sequence, and then turn the hands face up on the table in either sequence, turn them face down again before gathering them. If you do not, the order will be disrupted.

If for some important reason you don't want to turn the hands down again before picking them up (I hope this never happens, so that your memory remains unconfused), then you should lay the first hand onto the second, etc. And, after turning everything face-down and dealing again, without turning the hands face up, lay the last hand onto the previous one and so on. In other words, pick up clockwise on the first round and counterclockwise on the second (assuming you dealt clockwise on both rounds).

NOTE II

(I suggest you skip this note or at least forget about it, to keep things simple.)

You may on the first round of hands deal the cards with the packet held either face down or face up, and you may either turn the hands over on the table or leave them as they are. On the second round of hands, deal the cards stud style. Under these circumstances, if you don't turn over the first round of hands on the table, gather them counterclockwise both times; and if you do turn the hands over the first time, gather them clockwise on the first round and counterclockwise on the second. Nothing new here. What is new is that, in both instances, the initial order of the cards ends up reversed. To avoid mental confusion, though, I strongly suggest you reread the general rule and forget the rest. (The only problem is that I suppose you know my usual warning: Don't pay any attention to Little Tamariz's advice.)

NOTE III

By the way, I already mentioned in "Thought-of Card to Pocket (with an Added Advantage)" (p. 130), the generalization I discovered of the rule given above, as well as an idea of Simpson's on which that trick is based: that a packet containing n cards—twenty-four, for example—recovers its initial order through a deal of six piles of four cards each, followed by another deal of four piles of six cards each; or through a triple dealing sequence of two packets first, followed by a deal of three packets and finally another deal of four packets (because $24 = 6 \times 4$ and also $24 = 2 \times 3 \times 4$). The full arrangement would also return to its original order if a two-packet deal is followed by a twelve-packet deal ($24 = 2 \times 12$), or a two-packet deal followed by a six-packet deal and another two-packet deal ($24 = 2 \times 6 \times 2$), or one deal of three packets and one of eight ($24 = 3 \times 8$) or any other such combination. Be aware that if you deal three times, or five, or any odd number, without turning the cards over as they are dealt, the resulting order will be the inverse of the starting order. In general, if the factors whose multiplication is n are p, q, r, s, \dots , all you need do is deal sequences that include p, q, r, s, \dots packets to restore the original order. And, of course, the order p, q, r, s, \dots are dealt doesn't alter the final result. In other words, it makes no difference if you deal three, two and four packets; or four, three and two; or two, four and three. This knowledge (resetting through a factorial deal), applied to the antifaro theory, promises to be productive. So be it.

4. SETTING UP THE STACK IN FRONT OF THE AUDIENCE

There are various systems to set up the deck during performance without the spectators becoming aware of it. This is obviously a tremendous and extremely powerful weapon, since you can have the deck shuffled before the secret setup and later remind them of their shuffles during the stacked-deck tricks.

Such systems are scarce in the literature. In fact, there is barely anything more than that of the English magician Nikola (an excellent one, incidentally, that I'll briefly describe later). This is based on a simpler one described by Galasso in 1593, Cardoso in 1612, and others (see bibliography).

This being a subject that has always caught my interest, I have worked hard and patiently on it, and here are the results, which I believe are extremely practical.

A. SETUP FROM A NEW-DECK ORDER

(AND BRINGING THE DECK OPENLY TO NEW-DECK ORDER)

As we know, one of the special features of Mnemonica is that it can be set it up starting with a brand new deck as it comes from the factory. It is also possible to set a shuffled deck into new-deck order openly and under

a logical pretense (I'll tell you a few of these later), and from there obtain the Mnemonica stack.

Since the stacking techniques have already been taught in Chapter Two of this work, here I will mention only the presentational ploys that justify the necessary actions.

WITH FARO SHUFFLES

Since the deck has just been unsealed (or you have openly set it up from Ace to King), it becomes logical to shuffle it thoroughly before performing any tricks. And what can be better than four out-faros? You next run the top twenty-six cards singly, overhand fashion, reversing their order. One further shuffle (a partial faro of the top eighteen cards) is all you need to complete the Mnemonica stack.

The shuffles are, of course, accompanied by a script that underlines them, as well as by subtleties that conceal their precise nature, which I described under the title of "Evil Ruses" in my book, overly cited by me, *Sonata*.

WITH ANTIFAROS

As I mentioned in Chapter Two, the Mnemonica stack can be achieved with antifaros, as well as with faros, starting from new-deck order.

In Appendix V I'll explain how to justify the antifaro procedures.

JUSTIFYING THE OPEN SETTING UP OF ACE-TO-KING ORDER

For this I occasionally employ the ruse of leaving any card of the deck inside the card case and performing several tricks that don't require a stack. I then say, "For the next trick I need to make sure the deck is complete," and I quickly count the cards and find only fifty-one. "A card is missing. Let me check which one it is." I proceed to arrange all the cards by suit and from Ace to King, with the help of three spectators, each ordering one suit while I do the fourth. Since I know which card is missing, I keep the corresponding suit for myself. When I "find out" which is the missing card, I say, "How weird. The deck was complete..." and I look inside the card case, where I find the allegedly lost card. I slip it into position and proceed to "randomize" the order of the cards through faros or antifaros, while actually attaining the Mnemonica stack. This method obviously requires having a good, interesting line of patter to cover the procedure (unless you are a great ad-libber by nature or through experience).

B. FROM A RANDOM ORDER

This is the most interesting case of the lot. You perform an assortment of tricks in which the spectator shuffles the deck repeatedly. You do a couple more effects, and by the time they are over (and without ever passing through new-deck order) you have in your hands the complete mnemonic stack and are ready to proceed with the miracles it makes possible.

There are three ways of achieving this, depending on the number of stages into which you divide the setup process.

I. IN ONE STAGE

The setup is accomplished, in this case, during the performance of a single trick in which the deck is brought from a random arrangement to mnemonic order.

a. THE GALASSO-CARDOSO METHOD

This idea seems first to have appeared in the 1593 Italian work, *Gioche de carte bellissimi di regola, e di memoria* by Horatio Galasso. It was more widely read in Gaspar Cardoso de Sequeira's 1612 book, *Thesouro de Prudentes*, published in Portugal. As Cardoso explains it, you ask the spectators to give you the Ace of Oros (as per the Spanish deck), then the Six of Copas (adding five to the value of the first card and using the next suit of an established sequence), then the Caballo (Horse) of Espadas (for a value of eleven in the forty-eight-card deck), followed by the Four of Bastos and so on, until all the cards of the deck have been used. You take each card onto the last, as they are given to you, and end up with a stacked deck. (This kind of stack, which follows a system of adding five, four or three to the value of each card, was centuries later made popular in North America by Si Stebbins.) Although Cardoso doesn't state the intended effect directly, Galasso does: This was presented as a feat of memory, in which the magician asks for all the cards in an apparently random order without repeating any. Cardoso then describes several tricks done with the stacked deck. His predecessor, Galasso, actually provided a routined series of effects using the stack. Naturally, you could, likewise, ask for the cards in mnemonic order.

b. THE NIKOLA CARD SYSTEM

In 1927, the English professional magician, Louis Nikola, published his procedure, which is more dramatic than that given by Galasso and Cardoso. He forced three cards—the last ones of the stack—onto three spectators and gave each of them a third of the deck, asking that they bury their respective cards in their packets. They each shuffled their packets, and sorted their cards by suits. After this Nikola asked for the cards in mnemonic order. The spectators were baffled on seeing that no cards were repeated during the procedure. Furthermore, when each spectator had only one card left, those cards turned out to be their selections. It's a great effect that needs to be tried in front of an audience for its strength to be appreciated. The dramatic tension builds as fewer and fewer cards are left in the spectators' hands, without the magician calling for the same card twice. And the deck ends up in his hands in mnemonic order!

c. BETWEEN THE FINGERS

This method was widely used in France from, it seems, at least the nineteenth century. It is particularly practical for stacking the piquet deck of thirty-two cards consisting of the Ace through Seven and the King

of each suit. The last card of the desired stack was forced and a spectator was asked to concentrate on it and show it to the rest of the audience. The magician turns his back to the spectators "so as not to see the card" and makes use of that opportunity to run the cards from his right



hand to his left hand, and insert the first eight cards of the desired stack between his left thumb and forefinger. He also slips Cards 9 through 16 of the stack between his left index and middle finger, Cards 17 through 24 between his middle and ring fingers, and the remaining seven between his ring finger and little finger (Fig. 28). The procedure can be completed quickly, in whatever order the cards are found. The cards of the first packet are immediately arranged as required (not difficult—there are only eight), and then the next packet, and so on. As he does this sorting, the magician dramatically names the card the spectator has taken, inserting some doubts, hesitations and silences to build the effect and provide whatever time his secret actions require.

Though this may sound complicated, Gaultier tells us that the celebrated and exquisite French technician Moreau could stack the deck with this system in half a minute. I will try it out right now and see how practical it is and I'll come back and tell you.

(.....)

I tried it out with twenty-six cards (a half stack). At the first attempt it took me seventy-five seconds, and the second time only a minute. I'll try it again.

(.....)

The third attempt took me just fifty-two seconds! That makes my day, but it seems quite possible to make it in half a minute or less. I think I'll use it—perhaps even for the whole stack.

d. STACKING A BORROWED DECK

When I first thought of this, I realized it is only useful in certain situations—but such wonderful situations! Suppose you're visiting someone's home, or you're at a bar, and someone (maybe even another magician) has a deck of cards. Borrow the deck for a trick and have it thoroughly shuffled. Force the first three cards of the mnemonic stack and leave the deck in your pocket as you begin to perform a divination. "Perhaps it's better if I do it at a distance," you

suggest. Take the deck out of your pocket, actually bringing out your own deck (face up if its back doesn't match the borrowed one) and put it inside the case for the borrowed deck. Leave cased deck on the table. You then leave the room and begin the divination process, speaking with pauses and hesitations, and eventually naming two cards out of the three selected ones. During this time you have set up the borrowed deck, out of sight, and returned it to your pocket. Since you apparently can't come up with the name of the third card, you return to the room and take the deck (your own) out of the case on the table and hold it between your palms "to feel the vibrations". Put the deck into your pocket and, after some mumbling, the card suddenly comes to your mind and you name it dramatically. Bring out the borrowed deck as if it were the same one that went in, place the three selections on top, put the deck into the card case and return it to its owner. Perform a couple of tricks that don't use cards, then borrow the deck again (while fervently hoping that the person doesn't have two identical decks) and proceed to perform mnemonic miracles with the newly borrowed pack.*

II. IN TWO STAGES (HALF AND HALF)

The strategy here consists of setting half the stack during one trick and, after performing, if you wish, one or more tricks that require only a half stack, setting up the other half during another trick.

Naturally, before setting up any cards you should first separate the halves of the stack, using Lennart Green's angle separation (Fig. 29), Harry Lorayne's great divide, Hofzinser's spread cull (see Appendix VI, pp. 356–363) or the strip-out technique described on p. 279.



a. MEMORY JUMBLE

I have already described a trick that I devised for the purpose under discussion, titled "Memory Jumble" (p. 195). At the end of that trick you have a half stack at your disposal. You can then resort to the "between the fingers" method, explained above, to stack the other half, or to the Nikola method, but using only half the deck, which makes the process

* There will be cases in which you won't be able to leave the room, or won't need to. Going to a distant corner, with your back turned to the group, can provide all the privacy you need to stack the deck "Biddle style". This is a method I will explain on the next page for the half stack, but it is also good for the full stack and doesn't require a table.

very brief as you only need to call for twenty-six cards. In that case it is advisable to take an open glance at the cards to be stacked before you call for them, during which you pretend to memorize their names (and not their positions).

b. BIDDLE STYLE

Over the many years I have studied and used Mnemonica, I have invented and tried various systems for setting it up secretly. One of them turned out to be extremely practical, especially for setting up a half stack.

Take the deck face up (that's the deck face up, not you) in right-hand end grip (thumb at the inner end, fingers at the outer). The system consists of your left thumb peeling the cards off the deck, one by one, into the left hand as you talk leisurely with the audience and pretend to toy with the cards. Whenever the card you peel off doesn't belong to the half of the stack you want to set (any card with a mnemonic number above 26), steal it under the right hand's cards as you peel off the next one, using the well-known Biddle-Kardiro procedure. Cards belonging to the half being stacked are arranged as you transfer them from one hand to the other, slipping them between the two pertinent cards in the left hand; that is, between a card with a lower mnemonic number and another with a higher number. I'll give you an example that should make everything clear.

Suppose the top card of the deck is Number 8 (the 5♥). Peel it into your left hand (Fig. 30). The next card is 23, so you peel it onto the first (Fig. 31). Then comes Card 48. You peel it onto the left hand's packet



(Fig. 32), but you also catch a little-finger break under it. The next card is 25. Peel that card onto 23 as your right fingers steal back 48, under the right hand's packet (Fig. 33, action exposed). The next card is 12. Peel off that card, slipping it between 8 and 23. For such instances the cards that are peeled into the left hand are left slightly spread, and your little fingertip now contacts the underside of 23. Since the next card is 12, it must be peeled onto 8, so the right fingertips grip the spread of cards that is above the break and pull those cards to the right to clear the way for the new card (Fig. 34). Maintain a break between those spread cards and the rest of the right hand's packet. Next comes Card 37 and, since you don't want to set it now, you just put it, upon transferring it from hand to hand, above the last card you have stacked, which is 25, obtaining a little-finger break under 37. On peeling off the next card, you steal back the card above the break (37), leaving it under the right hand's packet.



Under the spread, the left fingers help in adjusting the positions of the cards as you find the spot where the next card must be placed. Eventually the first stolen card (48) will appear again, telling you that the half stack has been completed.

In performance, to avoid arousing suspicion, you will occasionally need to close the left hand's spread to conceal the fact that you are slipping cards into specific positions. The best times to do this are those during which you transfer one of the cards to be stolen back (from 27 to 52). Then, before continuing, you respread the left hand's cards to find the spot into which the next card must be fed. Practice will best teach you how to find the spots where cards must be transferred and inserted. The actions appear quite natural and should look as if you are merely running the cards from hand to hand. This impression is enhanced if you look away from the deck as you peel off the cards. I should also point out that, when you carry away part of the spread in your right hand, you should almost close that spread portion, so that the spectators only see that part of the spread remaining in your left hand. This makes it look as if the card being peeled off goes above all the cards in the left hand.

The great advantage of this method lies in the fact that it's very easy, quick and natural, and that it doesn't require previous splitting of the deck in half (the cards to be stacked from the others), but rather, through the actions described, you divide the halves and at the same time set up the half stack.

Although you obviously could set up the whole stack as you transfer all the cards one by one, the difficulty of finding the proper place for each card increases considerably, especially after having set about thirty to thirty-five cards. Furthermore, with practice you will note that every time an unwanted card turns up, there comes a moment of rest and relaxation (since you don't need to find its spot in the spread), which allows you to convey a disarming impression of nonchalance.

As the setup procedure is carried out, of course you'll need to do some talking, preferably about something unrelated to the cards and as interesting as possible. You might leisurely chat with the spectators about incidents in previous tricks, asking them questions, waiting for their answers and so on. As you talk away, keep your hands low and relaxed, and while you appear to toy with the cards, you arrange them.

c. TWO-PILE DIVINATION

I thought it would be possible to combine the Galasso-Cardoso-Nikola method with a presentation in which cards called for are divined, as in the classic trick "The Three Piles" (p. 85). The combination turned out beautifully. Let's look at it.

Say you already have half the deck stacked (1 to 26). You will now proceed to arrange the other half. Using any of the culling methods mentioned earlier (Green angle separation, Lorayne's great divide or Hofzinser spread cull—see Appendix VI, pp. 356–363), divide the unstacked half into two packets, one consisting of Cards 27 to 39 and the other of Cards 40 to 52.

Drop one of the packets on top of the stacked pile and position the other below it. Perform one or two overhand shuffles, actually shuffling off no more than the top thirteen cards, leaving them on top, and the bottom thirteen, leaving them on the bottom. Give the deck a complete cut and obtain a break between the two portions.

Do a dribble force, asking someone to call stop as you dribble cards off the bottom of the deck, and timing things so that you are stopped at the break. (Or use any other method of forcing a cut at the break.) Cut at the point you've been stopped, complete the cut and give the top thirteen cards to one person and the bottom thirteen to another. Instruct each of them to fan his cards with the faces toward himself (as if holding a hand for bridge) and to sort the cards by suits.

Setting the stacked half aside, you proceed to name the cards in each packet, calling for them one at a time to smashing effect. Of course you call for the cards in mnemonic order but, for the sake of subtlety, call for Card 39 first, followed by 38 and 37, these from one spectator; and then 40, 41 and 42 from the other. Continue with 36, 35, 34, 33 and 32 from

the first spectator; and 43, 44, 45 and 46 from the second. It's a simple matter to arrange the cards in mnemonic order as they are handed to you (some above and some below the cards you have already received). You finally ask for Cards 31, 30, 29, 28 and 27 from the first spectator; and after some doubts, small errors and apparent concern about the outcome of the experiment, proceed to name the second spectator's remaining cards in rapid succession, from 47 to 52. Add the half stack you've just assembled to the one previously stacked and you have the entire deck in mnemonic order.

d. DIVINING ONE CARD OUT OF THIRTEEN

I came up with this method years ago and have been using the first phase of it ever since. The second phase is a bit newer, but has proven tremendously practical and deceptive. I think the two in combination make an extremely clever way of stacking the second half of a mnemonic stack (the first half being already stacked).

Force the A♥ (51) and have it returned anywhere in the deck. Shuffle the cards without disturbing those already stacked (1 to 26). Next hold the cards faces toward you and take out Cards 40 through 52, which include the A♥. Hand that packet to the spectator, asking him to sort the cards by suits. You guide him in this, using the packet containing Cards 27 through 39, which have been brought together behind the stacked half. Set the stacked portion down and fan the rest of your cards with their faces toward you, asking that he do likewise. Tell him to begin by gathering all the spades together. As you demonstrate the procedure with your packet, you actually bring together Cards 30 through 34, in mnemonic order. Gather those five cards in your right hand and show the face of the packet to the audience, exposing a spade (the 10♠, which is 34). Turn the faces of your cards again toward yourself. Tell the spectator to gather all the diamonds in his packet, and you assemble Cards 35 through 39 in mnemonic order on the face of the right hand's cards. Once again, show the face of your sorted packet, exhibiting a diamond (the A♦). You then say, "And so on," as you proceed to arrange Cards 27, 28 and 29 and put them under Card 30. This is very simple, since only three cards remain unsorted in your left hand, and they may even happen to be in order or require the shifting of only a single card. Put your cards face down under the twenty-six on the table. You have already stacked thirty-nine cards and the stacking of the last thirteen will have gone unsuspected even among the most discerning onlookers. Such is the mental misdirection generated by the fact that you are demonstrating a procedure, with the only actions that appear important being those carried out by your helper with his packet.*

* This method of stacking a group of cards secretly is one I have used for several years with total success, even under the scrutiny of experts; and not only with the Mnemonica

Once the spectator has finished sorting his thirteen cards by suit, tell him to give you all the spades. He will give you three cards (Fig. 35). Lay them face up on the table and then drop the Q♠ (48) face down into your left hand, followed by the J♠ (45), also face down. Turn the third card (the 4♠, Number 40) face down on the table as you say, "This may be your card."*



Ask now to give you all the clubs he holds, and lay them face up on the table. Take the 7♣ (47) and drop it face down onto the left hand's cards. "I've already got three, none of which is your card." Toying with your cards as you say this, slip the top card between the other two. You are arranging the cards in order as you appear to be trying to decide which card, among all of those possible, is the selection. Pick up the 9♣ (44) and A♣ (43) from the table and drop them face down onto the left hand's three cards. Turn the remaining 6♣ (50) face down on the table, beside the 4♠, commenting, "This could also be your card."† Fig. 36 shows the faces of the cards, so that you can follow the procedure. In performance the cards are face down and the larger packet is in your left hand.†



Ask for all the spectator's diamond cards and lay them face up on the table. Take the 10♦ (49) and, almost without looking, put it face down under the left hand's cards. Take the 4♦ (42) and drop it face down onto the left hand's packet. Do the same with the Q♦ (46). Only the 9♦ (52) remains, and you turn it face down on the table, leaving it as another possibility.

stack, but to arrange any setup for later use—secretly or openly—in a trick. By openly, I mean as an effect in itself; for example, the arranging of a complete suit from Ace to King that will later appear magically.

* I strongly suggest that you follow this explanation with the required cards in hand; otherwise you may find it too complicated. It is actually very simple and the actions I am about to describe are easy to understand, to do and to remember, because they are logical: You arrange the cards as you receive them.

† Note that the cards you set aside as possibilities are those belonging to the two ends of the packet if it were stacked in mnemonic order. That is, you have left Card 40 (the first one of the packet) and 50 (third from the end). You will later set aside the Cards 51 and 52.

Ask for the spectator's hearts as you casually shift the top card of the left hand's packet (the Q♦) to the fifth position from the top (Fig. 37). Take the hearts that the spectator has provided and look at them without letting them be seen. Drop the 7♥ (41) face down onto the left hand's packet and set the A♥ (51) face down with the three cards on the table (Fig. 38).



Take the four contenders from the table and mix them face down, keeping track of the A♥. By asking for a number from one to four, or through equivoque or any other method you prefer, force the A♥ on someone. Take the other three cards, look at them and, after brief hesitations, drop Card 40 onto the left hand's packet, followed by 52. Finally put 50 under the packet. Only the A♥ remains on the table. Point to it, saying triumphantly, "That must be your card." Have the selection named and dramatically turn it up. After a pause to allow the effect sink in, drop the A♥ face down onto the left hand's packet, cut two cards from top to bottom, and bring that packet together with the thirty-nine cards already arranged and waiting to complete the Mnemonica stack.

e. USING THE METHODS FOR STACKING THE WHOLE DECK

Though it may be painfully obvious, it doesn't hurt to mention that, to stack the second half of the deck you can resort to any of the methods described for stacking the whole deck, such as the Nikola ploy or "Between the Fingers".

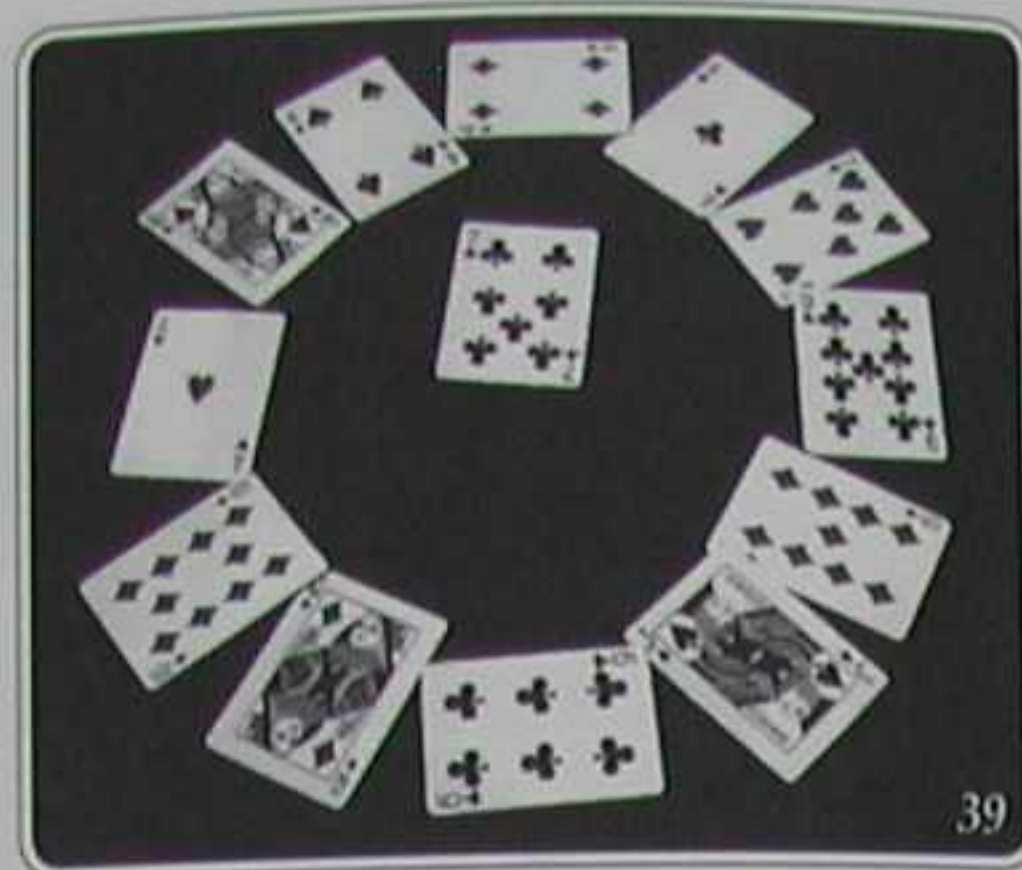
III. IN THREE STAGES (A HALF, A QUARTER AND A QUARTER)

At times it may be useful to stack the deck in three stages, beginning with half the deck, then a quarter, and finally another quarter. In between these stages you could perform a few tricks that leave the half stack, or three-quarters of the deck, intact. These include those tricks using only a few cards, etc. I will now describe several methods for stacking a quarter of the deck (thirteen cards), after half the deck has already been stacked.

a. THE CLOCK

This is one of the more recent methods I have devised. It is very useful and extremely easy.

Force a card from among the thirteen you want to stack and have it returned (with your back turned, if you wish) anywhere in the deck. Extract the thirteen target cards from the deck and have them shuffled. Retrieve these cards and arrange them face up on the table in clock configuration, one card for each of the twelve hours. The thirteenth card is placed in the center to serve as a clock hand (Fig. 39).



Pretending to attempt the divination of the selection, begin to remove the "hour" cards one at a time, until only the selection remains. As you do this, arrange the cards in mnemonic order. The way to present this effect is to turn your back after you've laid the cards into clock configuration, and allow the spectator to switch the positions of the cards. However, he leaves the selection resting at his favorite time of day. Turn to face the spectators and tell them to think of the chosen time. Then say, "I am certain you haven't picked three o'clock because you haven't recovered from lunch." Remove that card. "Neither have you chosen nine o'clock, since you're hungry and haven't had dinner yet." Remove that card. "Or twelve, which is the bewitched hour—or..." And so on. You keep removing "hours", and the "hand" if necessary, eventually leaving only the selection on the table.

The drama and suspense develop automatically as the number of cards on the table diminishes, given that the spectators know the selection and hour. Referring to hours instead of cards provides good misdirection for your arranging the cards without raising suspicion.

Another way to present this is to use zodiac symbols instead of hours. You will have to know the symbols and their order. The thirteenth card can represent the sun.

With some practice you could stack twenty-six cards by using two clocks side by side—one to indicate the hours A.M. and the other for the hours P.M.—and two thought-of cards, one for each clock. Your left hand takes cards from the clock at the left, and your right hand cards from the clock on the right. It is advisable, with one clock face or two,

to lay out the cards clearly to avoid confusion when only a few are left. Rotating the cards at 3, 6, 9 and 12 a quarter turn helps.

It is also wise to have a phrase thought out in advance for each of the twelve or twenty-four hours, so that you don't need to stop and think about what to say, which can unduly lengthen the presentation. If you take the time to find exciting phrases to match your style (comic, mysterious, symbolic, esoteric, erotic, lyric, aggressive, dramatic, etc.), the presentation will be that much more interesting.

b. THE IMAGINARY TRICK

Of those magicians I admire for the strength and clarity of their effects, as well as for the cleverness of their methods, my distinguished and dear friend Jim Krenz occupies a prominent position. To him we owe a subtle idea for stacking thirteen cards, which is based on the premise of the trick "Carbuquillo" (p. 119).

The thirteen cards in question are on top of the deck. Cut the deck and catch a break between the sections. Next execute a dribble force as you have someone call stop. Cut the deck at that point, complete the cut and deal two hands of seven cards, one to a spectator and the other to yourself. Explain that you are playing a game of "Canarian Tresillo and Malilla" (a game nobody will know because it doesn't exist).

Look for the first card of the stack among the thirteen (assuming you are stacking Cards 27 to 39, this would be 27). If you happen to hold it in your hand, and you don't have the next card in the stack (28, the 3♥), toss it to the table face up, saying, "The Two of Clubs can only be beaten by the Three of Hearts. Do you have it?" The spectator nods and tosses down the 3♥. Push both cards aside, face up, and say, "All right, you win, but look: I have the Eight of Diamonds and the Five of Clubs..." Cards 29 and 30. "...which can only be beaten by the King of Spades. I don't think you have it." The spectator joyfully tosses down the K♠ and you gather all three cards, laying them face up on the previous two. Continuing in this way, you toss down the appropriate cards and say they can only be beaten by such and such, gradually stacking the thirteen cards and losing all the bets—except the last one. For that you have reserved the only card that doesn't belong among the thirteen being stacked. Tossing it to the table, you say, "Luckily I have the Four of Clubs, which is the Canarian Malilla; and with that, as you know, I compensate for all your trumps and we end up tied." Everyone laughs at this, but at the same time they are baffled by your divinations of all the spectator's cards. Furthermore, no one will be frustrated, since there are no losers in such a surreal and magical card game—and you have the thirteen cards in order.

Experience has taught me that you can use this method to stack half the deck, rather than only a quarter. It's a fantastic, quick and practical method. Don't disregard this last comment. Or do, if you like. Come on!

c. DIRECTLY BEHIND YOUR BACK

Let's say you have a group of cards you want to stack (perhaps thirteen) on top of the deck. Ask a spectator to cut off a packet that is not too large. Take this from him and set the rest of the deck on the table. Next, force a known card on a spectator. As he shows it to everyone else, you turn your back to them, so that you don't see it. Nothing could be simpler, now, than to stack the remaining twelve or



more cards you hold, as the selection is displayed to the group and you proceed to divine it, complete with theatrical hesitations and expressed doubts. All this is done without arousing the slightest suspicion. Just take care to keep your elbows against your sides to avoid betraying your hand and arm movements as you arrange the cards; and be sure to hold your head straight up, only turning your eyes down to see the cards. (In Fig. 40, the sly camera peeked over my shoulder and caught me.)

Turn back to the audience and add your packet to the one on the table as you also place the selection where it belongs in the stack. Your objective is accomplished.

d. USING A STRIP-OUT

Force one of the thirteen cards to be stacked and have it returned anywhere in the deck. Shuffle the twelve remaining unstacked cards into the other forty (thirty-nine stacked cards plus the force card) without otherwise disturbing the stack sequence. Have someone give the deck a complete cut. Now fan the deck, faces toward you, and upjog the thirteen cards to be stacked, the forced one included (Fig. 41).

Proclaim your total confidence in one of these upjogged cards being the selection. Strip all these cards from the fan and



set the rest of the deck aside, face down. Fan the thirteen cards, again faces toward you, and begin to discard one at a time, quite rapidly, until only the forced selection remains. Have the forced card named and dramatically turn it to reveal its face to the group. It should go without saying that the cards are discarded in mnemonic order. All that remains to complete the thirteen-card stack is to slip the forced selection into its stack position.

e. USING THE METHODS FOR STACKING HALF THE DECK

Naturally, all of the methods described for stacking the whole deck or half the deck are valid for a quarter of the deck. With that, the possible combinations for stacking by quarters, or half and quarters, are numerous. Let's remember the Nikola method, "Between the Fingers", "Mental Jumble", "Biddle-style", "The Two Piles" and "Divining One Card Out of Thirteen".

Appendix III

Notes for Serious Students
and Perfectionists About
"Any Poker Hand Called For"
in Chapter Five

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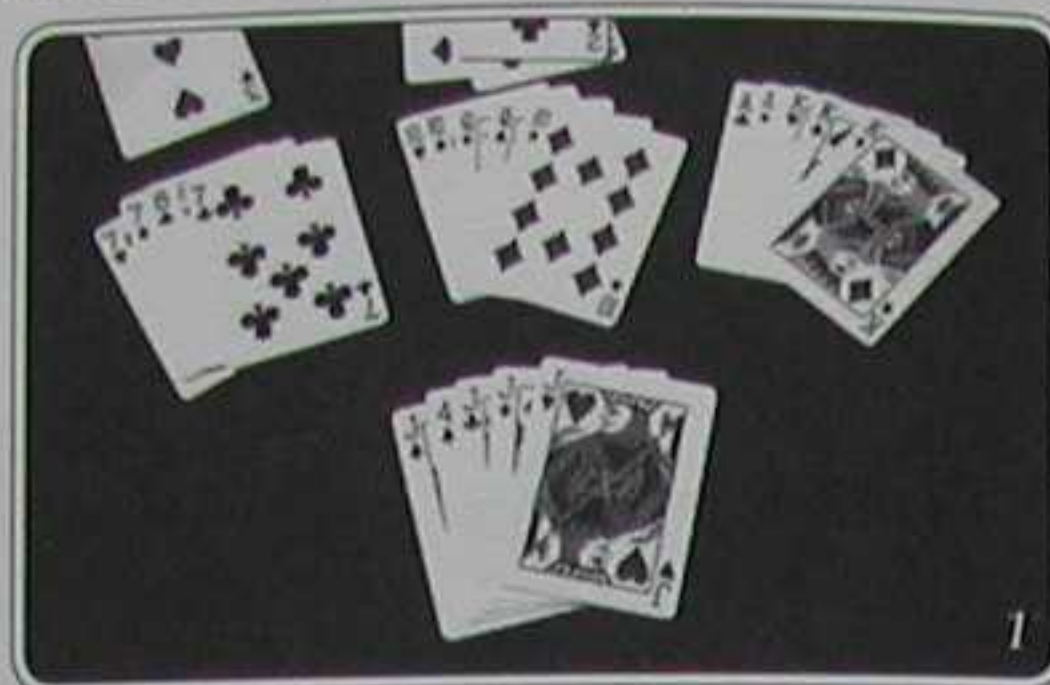
1. Here is a detail for the ending of the straight-flush demonstration (p. 50). Once you're done with the procedure given (two straight flushes have already turned up: one the Five through Nine of Clubs, the other a royal flush in spades), the first player draws a card and you do a second deal to give him the 9♦, completing another flush.

The drawn card (the 9♦) could also be dealt after having revealed the first straight flush (in clubs) and before showing the royal flush, which should be the climax—although, if you study Note 17 below, you will discover how to achieve further climaxes in crescendo.

2. Here is another method for dealing four Queens (p. 49) without using a Zarrow shuffle. With the cards in hand, cut the Q♠ to the bottom. Get a break under the 9♠ (thirteenth from the top) and another under the 9♣ (fifth from the bottom). Cut the thirteen-card upper packet to the table, then cut all the cards above the remaining break onto those, and finally put the last four cards on top of all. Deal, as before, two hands of four cards each—the second hand face up—to get the four Queens. Reverse the procedure to reset the stack, putting the Queens face down under the other four cards, and then giving those eight cards

a Klondike shuffle (peeling cards simultaneously from the top and from the bottom). Throw the eight-card packet onto the rest of the deck. Get a break under the $Q\clubsuit$ and another under the $9\clubsuit$, and then cut at the breaks to reverse the order of the three packets.

3. When dealing the four Jacks (p. 50), after shifting the $J\heartsuit$ under the $3\heartsuit$ and cutting the $5\clubsuit$ of the bottom, if you run the top three cards before the deal, reversing them and leaving them on top, when you deal four five-card hands (second dealing on the last card), you could leave everything face down, without revealing the Jacks. Turn over the first hand to show two pairs, Sevens and Eights; and secretly transfer the $9\clubsuit$ from the top of the talon to the bottom. Do a second deal on the draw to give that player a full house of Sevens over Eights. Turn up the second hand to show a pair. That player naturally draws three cards—and gets a full house, Tens over Queens. Turn up the third hand to reveal a full house of Kings over Aces. This is the third full house, each being higher than the previous one. Turn over the fourth hand (your own) to reveal the four of a kind called for (the four Jacks), and beat everyone, thus delivering much more than what was expected (Fig. 1).



To reset the stack, pick up the Queens and the $10\clubsuit$, and turn them face down onto the talon. Pick up the $7\clubsuit$ and slip it second from the top (between the Queens). Transfer the $9\clubsuit$ from the face to the top of the talon. Replace the discards from the first and second hands into their previous positions in those hands and gather the four hands face up, laying the first onto the second, and so on. Holding these cards face up, deal five face-up hands of four cards each. Gather the hands from right to left (the last one onto the previous, etc.). Reverse the order of the top three cards (26, 27 and 28) and return the $J\spadesuit$ and $J\heartsuit$ to their proper stack positions.

4. Another way to deal yourself a **straight flush** (p. 50) would be to slip the $10\heartsuit$ under the $5\heartsuit$, cut the $6\clubsuit$ to the bottom and deal three hands of poker. The third hand (your own) receives a straight flush ($8\heartsuit$ through $Q\heartsuit$). If you wish, you can give the top two cards to the first player in the draw and he'll get a flush in spades. And if the second player draws a card, for which you do a third deal, he will complete a full house, Fives over Twos (Fig. 2).

5. To deal yourself a **full house of Aces over Kings** (the highest possible), all you have to do is cut the $K\spadesuit$ to the bottom and exchange the positions of the $7\clubsuit$ (47) and $K\spadesuit$ (31). The $J\clubsuit$ should now be on top. Deal four five-card hands. You get the full house and, if the second player draws a card, he will get a Nine, filling a straight, Seven through Jack.



For a better and simpler method, slip the $A\heartsuit$ above the $7\clubsuit$ and cut the $2\clubsuit$ to the bottom. Deal four five-card hands. If the second player draws a card and the third draws two, they will receive, respectively, full houses, Sevens over Eights and Tens over Queens—which are inferior to yours (Fig. 3).



6. If you want to do **demonstrations for eight players**, Mnemonica is your stack. For example: Slip Card 39 under 34 and cut 27 to the bottom. Deal eight hands and you'll get the four Aces. Moving 31 under 10 and cutting 3 to the bottom will give you the four Kings. With 8 slipped under 36, and 8 cut to the bottom, you receive the four Nines. With 8 put under 42, and 8 cut to the bottom, you get four Sixes. With 11 placed under 46, and 11 cut to the bottom, you receive four Deuces (and four Sixes are delivered to the fourth hand). With 20 slipped under 21, and 48 cut to the bottom, you get four Threes. With 32 moved under 27, and 12 cut to the bottom, you get four Jacks by drawing one card (with only four cards being dealt per hand). Cutting under 5 and dealing seconds when you reach the $K\clubsuit$, $10\clubsuit$, $J\clubsuit$ and $A\clubsuit$, you get a royal flush, etc.
7. When they call for a **straight** and you deal as described on p. 52 (five hands from the natural mnemonic order), you can ask them to which hand they want the straight to fall. Proceed as follows:
For the first hand, a card is drawn and you deal a second.
For the second hand, after the deal, make a pass under the $K\heartsuit$. Have the second player discard three (the $2\heartsuit$, $A\spadesuit$ and $3\clubsuit$) and deal him three cards from the top to fill a Seven-through-Jack straight.
For the third hand, after the deal, make a pass under the $K\heartsuit$ and deal one top and two seconds to fill a Ten-through-Ace straight.

For the fourth hand, after the deal, make a pass under the K♥ and deal two tops to fill a Seven-through-Jack straight.

For the fifth hand, do a third deal when dealing the fourth card to that hand to make a Two-through-Six straight.

With the exception of dealing a straight to the fifth hand, you don't need to memorize anything. When you turn up the hand chosen, the appropriate procedure for dealing a straight will come to you, if you practice all the procedures three or four times.

8. To deal **five picture cards**, cut the 4♠ to the bottom, shift the Q♥ under it via the TPC or a spread cull (Appendix VI, pp. 359 and 356) and cut the 3♠ to the bottom. Dealing five hands will deliver five picture cards to yourself (the fifth player).

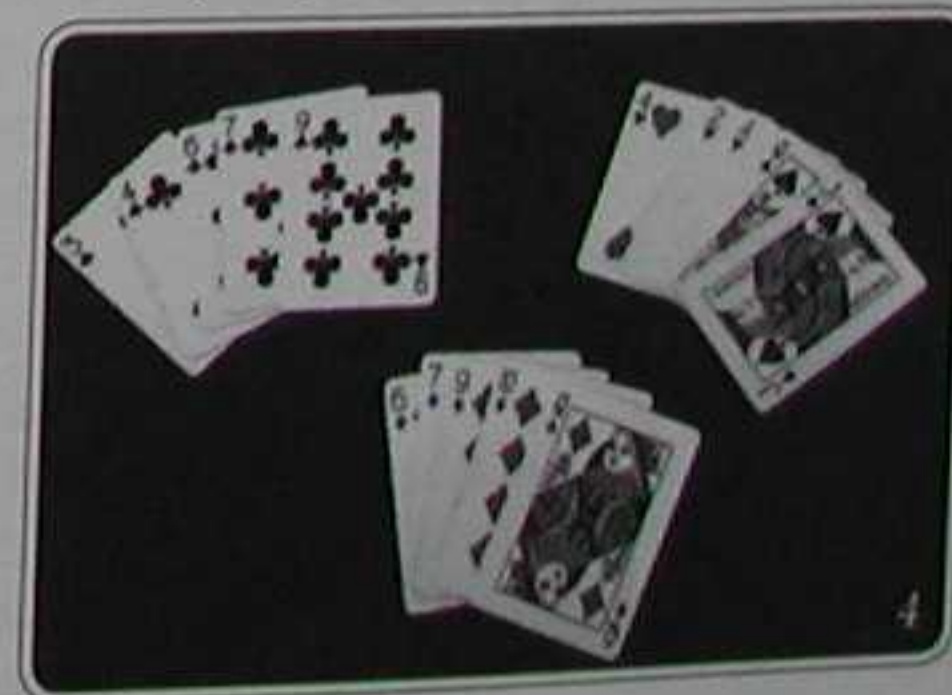
If the first player draws three cards and the third draws one, the former obtains a full house, Sevens over Queens, and the latter one of Tens over Aces. Both these hands beat the dealer's five picture cards. One could say that the third player is the partner of the dealer and that the earnings are split between them (ninety percent for the dealer-magician and ten percent for the accomplice, hee-hee!).

Here is another option: Once the first and third players have drawn their cards, secretly bring the K♣ (fourth from the bottom) to the top, using a pass or a side steal and replacement. You (the dealer) then draw a card to receive a full house of Kings over Jacks and beat everyone. If you prefer, instead of bringing the K♣ to the top, you could Greek deal (that is, deal a second from the bottom) the J♥ to obtain a full house of Jacks over Kings, which also beats the other hands.

9. For a **royal flush in spades**, cut the 10♣ to the bottom and deal seven hands, dealing seconds from the third through the sixth hands on the second and fourth rounds. Or, move Card 49 under Card 1, shift Card 26 one position up, cut 18 to the bottom and deal seven hands to give yourself a royal flush in diamonds.
 10. Curiously, with the K♥ on the bottom, if you deal eight hands, you receive a **full house of Aces over Sixes**. Further, if the spectator calls for a high full house, you can cut the K♥ to the bottom and ask if he prefers Aces over Sixes or Aces over Sevens. You then deal eight hands for the former or four hands for the latter. All these questions and free choices convey the close to true impression that you can quickly locate, sort and deal any hand called for. And all this is done with simple techniques, which allows you to focus completely on the presentation.
- If, after the eight-hand deal required for the full house of Aces over Sixes, you secretly bring the top card to the bottom, and the first player draws a card, the third player draws two, and the seventh draws one,

and you do a second deal on the last, all three players will receive full houses, all of them inferior to your own.

11. For a **beautiful combination of hands**, have the Mnemonica stack in its natural order, from 1 to 52, and deal three hands of five cards each. The second player gets a flush in hearts. The first player draws one card to obtain an Ace-to-Five straight. And the third player (yourself) draws two cards, one of which you deal from the top and the other from the bottom. If you don't wish to use a bottom deal here, bring the bottom card secretly to the top—via a pass, a side steal or a cut—and then deal yourself the top two cards. You get a full house, Nines over Sixes, and win.
 12. Here is **another way to reset the stack after a deal**. Let's assume you have dealt four hands of five cards each, turning each card face up as it is dealt. Lay the fourth hand onto the third, these onto the second and the lot onto the first. Do two out-faros to bring the twenty cards back to their original order. This is valid for four hands containing any number of cards, with two out-faros always being required. If you were to deal eight face-up hands containing any number of cards, doing three out-faros instead of two brings them back to their pre-deal order.
 13. Let's see how to deal a **flush in clubs, diamonds or spades** (the heart flush has already been discussed in Chapter Five, on p. 52). For diamonds or clubs, cut the A♣ to the bottom and deal three hands. The third hand gets a flush in diamonds, the first gets a flush in clubs, and they just miss being straight flushes. For the club flush, you may also cut the 7♥ to the bottom and deal three hands, delivering the flush to the third (again, it's almost a straight flush). For the spade flush, move the J♠ two positions up in the stack, cut the 3♥ to the bottom and deal three hands, giving the flush to the third hand. If you prefer, instead of changing the position of the J♠, you could do a third deal on the last card, or have the third player draw one card, which you second deal.
- With the following combination you get **two straight flushes**. Cut the A♣ to the bottom and deal three hands. This, as we have learned, gives the first player a flush in clubs, and the third a flush in diamonds (Fig. 4). If you now secretly cut the 3♥ to the bottom, each of those two players

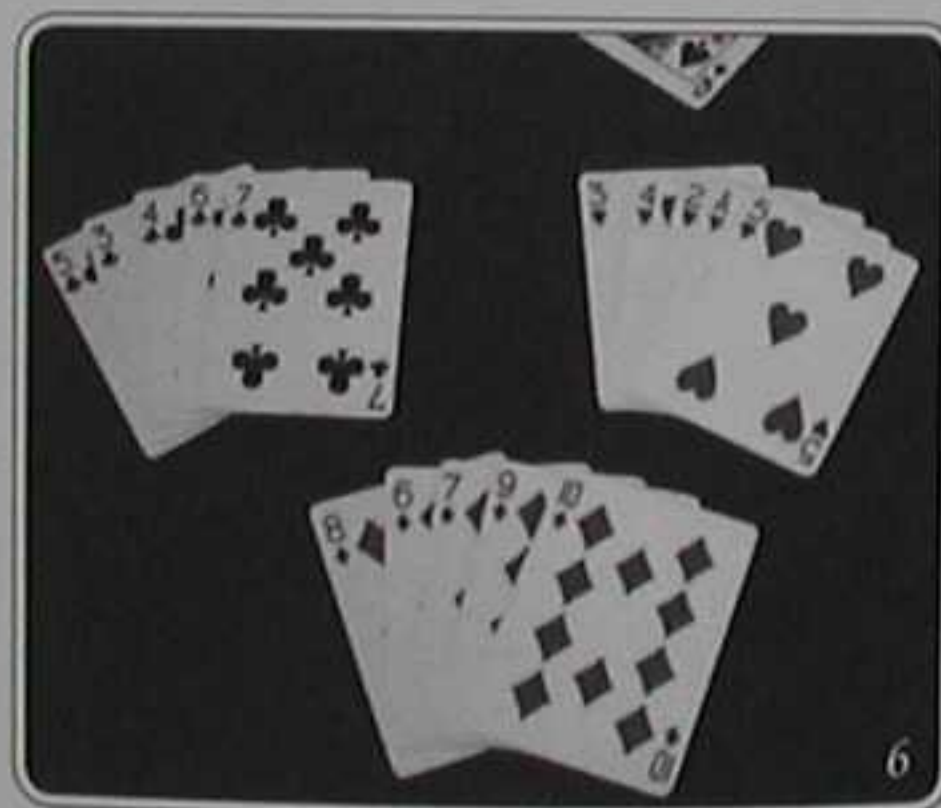
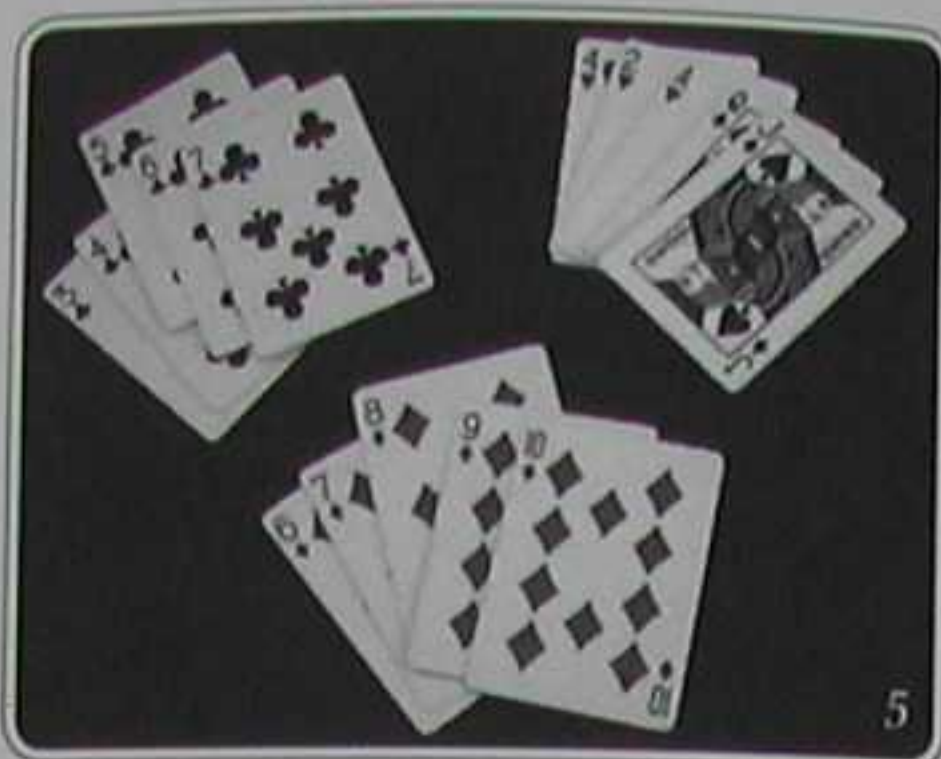


may draw a card and both will get—**straight flushes!** (Fig. 5). You must either second deal the first player's drawn card, have the third player take his card first, or secretly reverse the positions of the 8♦ and 5♣ before you deal them.

For an even better way of arriving at **two straight flushes**, move the block from 29 to 34 (both included) under 2 (the 2♥), and cut 44 (the 9♠) to the bottom. If you now deal three hands of five cards each, the second and third players will receive straight flushes. By slipping the A♠ under the 10♠ before the deal, you could deliver straight flushes to the second and third players, and then let the first player draw two cards to get a royal flush. (Take that!)

For **another way of getting three straight flushes** (after an idea by Jim Krenz), slip Card 30 (the 5♣) under Card 6 (the 6♦), and Cards 28 (the 3♥) and 29 (the 8♦) directly beneath the 5♣. Cut Card 46 (the Q♦) to the bottom and deal three hands. Two players will get straight flushes and the other draws one card, which is second dealt, to complete a third straight flush (Fig. 6).

15. Here is an extremely practical idea for all the deals in Chapter Five. Crimp the bottom card of the stack (the 9♦). This could be a corner crimp, a lengthwise crimp or a breather crimp (as described by Stephen Minch in *The Vernon Chronicles, Volume 1* [1987], p. 96). Cut the K♥ to the bottom. Next, obtain a ring-finger break under the A♠ and a little-finger break under the 2♣. If the hand called for is a high full house, four Aces, a straight flush, a rummy, or four Kings, you are ready to go. Furthermore, you have the A♠ under control (for the four Aces or a straight flush), as well as the 2♣ (for four Kings, a straight flush [moving the little finger's break down one card, below the 3♥] or a rummy). For three of a kind, bring four cards from the bottom to the top, which delivers the K♠ to the bottom.



For a low or middle full house, two pair, a flush or a straight, you simply release the breaks and cut under the crimp to bring the 9♦ to the bottom. For the four Jacks, you have the 3♥ under control (just below the 2♣). The only four of a kind for which this preparation leaves you without any advantage is the four Queens, though finding the 9♠ for them is quite easy: It is two cards below the A♠.

Instead of holding two breaks with the ring and little fingers, you could slightly jog the A♠ and 2♣ to the right, and bevel the deck in that direction (Fig. 7, shown from beneath) to conceal the protruding cards. If you prefer, you may injog those cards instead. Thus the left hand's grip on the deck will be more natural and equally practical. I suggest you try this out with cards in hand.



16. My friend Áriston, from La Plata (Buenos Aires), sent me a thorough collection of possibilities for Mnemonica, which he put together with the help of his computer and driven by the enormous interest and love he has for the subject. Some of his findings were similar or identical to mine, which is to be expected, since they exist in the deck and all we do is discover, rather than invent, them. Among his discoveries are several things I find to be of great interest, so I thought I'd tell you about them.

- To deal the **four Jacks**, exchange the positions of the 3♥ (28) and J♠ (45). Cut the 5♠ (16) to the bottom and deal four hands.
- For a very interesting combination of a **full house, Kings over Aces, with other hands**, exchange the positions of 26 (the K♦) and 27 (the 2♣), cut 23 (the 6♥) to the bottom and deal four hands. Secretly transfer the top card (the 9♠) to the bottom. The first player draws a card and gets three Jacks. The second player draws a card, which you use a second deal to provide, and completes his full house of Sevens over Eights. The third player draws three cards (from the top) and obtains a better full house, Tens over Queens. And the dealer's hand wins with a full house of Kings over Aces (Fig. 8). You could leave the 9♠ on top before the draw and have the first



player draw two cards instead of one. You might also skip the secret exchange of 26 and 27 in the beginning, and later execute a second when dealing the first card to the third hand.

- c. For a **straight**, slip 28 (the 3♥) under 19 (the 2♦) and cut 9 (the 9♠) to the bottom. Dealing four hands gives you a straight, Eight to Queen.
- d. See the beautiful **Áriston routine** described in Chapter Five, p. 56.
- e. Here is a very clever idea that allows you to **remember effortlessly what to do for each hand called for**. It's extremely practical and I urge you to read it closely:

Make photocopies of dollar bills in an old style no longer in circulation, ones from decades or centuries past. You will use these to dramatize demonstrations of poker, blackjack, rummy, etc. In addition, these bills have printed on them keys for reminding you of the necessary actions to obtain the hands wanted. The serial numbers are not genuine. They are instead a "shorthand" of combined numbers and letters. Furthermore, being photocopies of "ancient" bills, there are dots scattered over their surface, which are typical artifacts in old photocopies. Some of these dots, however, lie precisely above, below or in the middle of some of the serial numbers. And, as you will have guessed, they are part of the keys or formulas. One of the serial numbers, for example, might be something like this:

4A7·35 32 K27·14 27 (4)

This means: Four Aces: slip 7 under 35 and cut 32 to the bottom. Four Kings: slip 27 under 14 and cut 27 to the bottom. In both cases, deal four hands.

Another example:

HZf28·25 48 (3) -28 32

This means: Hearts (the whole suit): force 28 and retrieve it under 25. Cut under 48 and deal three hands. When 28 turns up, cut under 32.

As you can see, once you have practiced the actions for each sequence and learned what every letter and number means, it's child's play to look at the serial numbers on the bills as they lie in front of you, and remember the actions.

Áriston's original idea was to have only a single letter followed by a series of numbers, as well as the little dots. This more closely resembles actual serial numbers, but was only practical for poker deals. As I broadened it to encompass other games, I had to add more letters. Luckily, spectators don't notice anything peculiar in these serial numbers, because they perceive the bills only as props used to dramatize the demonstration. In addition, people who know what old serial

numbers look like are very rare. All this, in my opinion, makes the idea extremely clever and practical. You can make up your own bills with your own formulas for any games you wish.

As to bringing the bills into play, nothing could be simpler. As you announce that you are about to present a gambling demonstration, bring out the bills and use them for betting. Whenever you need to look at one of the serial numbers, toy with the bills and put the one you need on top, or spy the key as you bet with that bill.

Needless to say, this idea by Áriston can be applied to other tricks that require memorizing sequences of actions. Even if the bills are not used in those tricks, you can always take them out for an earlier joke or gag, or to make a bet, and since they're still there...

- f. Here is a **table that shows how to get a full house or four of a kind of any value or combination**. It unfortunately poses the same problem I faced when, several years ago, I published my methods for obtaining any four of a kind. Aside from overtaxing your memory, all these formulas are, in my opinion (formulated after considerable performing experience with the trick), unnecessary. When someone calls for four of a kind, all you need do to limit the possibilities to a practical number is ask him which *high* four of a kind he wants. However, for the sake of completeness, here is a table giving the most effective ways of obtaining various hands, as discovered by either Áriston or myself.

Values	Full House	Four of a Kind
Aces	Cut 35 to bottom	7 under 35, cut 32 to bottom
Kings	26 under 27, cut 23 to bottom	27 under 14, cut 27 to bottom
Queens	43 under 44, 11 under 49 Cut 42 to bottom (two hands)	9 on bottom, 44 on bottom Zarrow under 13 (2 hands)
Jacks	Switch 49 for 28, cut 16 to bottom	20 under 28, 44 under 45, cut 25 to bottom
Tens	32 under 41, cut 29 to bottom	24 under 41, cut 30 to bottom
Nines	1-5 under 13, cut 40 to bottom	52 under 2, 44 under 5, cut 50 to bottom
Eights	29 under 30, cut 10 to bottom	14 under 25, cut 18 to bottom
Sevens	41 under 43, cut 39 to bottom	45-46 under 35, cut 35 to bottom
Sixes	14 under 15, cut 46 to bottom	14 under 15, switch 2 for 23, cut 46 to bottom
Fives	25 under 52, cut 49 to bottom	21 under 4, switch 30 for 12, cut 21 to bottom

Value	Full House	Four of a Kind
Fours	Switch 40 for 13, cut 49 to bottom	40 under 45, cut 37 to bottom
Threes	20 under 21, cut 52 to bottom	12 under 13, 4 under 24, cut 9 to bottom
Deuces	10 under 11, cut 7 to bottom	10 under 12, 2 under 15, cut 8 to bottom

17. I will now tell you of a remarkably extensive combination that I recently came up with (January 1999). It features **three straight flushes, two unbeatable rummy hands, the complete suits of hearts and spades and, finally, the suits of diamonds and clubs in order.** Carry out the full preparation given on p. 50 for obtaining a royal flush: Slip Card 7 above 51, cut 35 to the bottom, get a break under 43 and another under 28, and cut the three packets to the table reversing their order. Follow the procedure, dealing three hands and showing that you have dealt two straight flushes, one in clubs and a royal flush in spades (see Fig. 20 on p. 50).

Then say, *"But in order to encourage the first player to bet heavily as well, I have prepared an Ace-high straight for him in the draw."* Push the 8♦ out of his hand as a discard and deal him the top card of the deck, which is the one he needs, an Ace (the A♥). Continue, *"Had he discarded the King of Hearts, I had a straight flush ready for him. He would have lost his shirt..."* Remove the K♥ and A♥ from the first hand and deal him another card. He gets the 9♦. When the 8♦ is returned to the hand, this completes a straight flush in diamonds, Eight through Queen. Arrange both straight flushes in order—the Eight through Queen of Diamonds for the first player and the Five through Nine of Clubs for the second—with the 8♦ and 5♣ at the faces of the fans. Leave these hands lying as they are on the table.

After a pause, continue, *"But if, instead of poker, we were playing rummy, where the dream hand would consist of seven cards in sequence and of the same suit, I think I could do something about it. Look."* Set aside the dealer's hand (the royal flush in spades) and in the place vacated put the A♥ and K♥ that you've removed from the first hand. Deal the top card of the deck face up to the second player, and continue dealing in this way, moving clockwise to the third player, then to the first, the second, the third and the first. You have dealt two cards more to each player, beginning with the second; six card in all. The amazing thing is that the first and second players receive the exact cards they need to obtain a straight of seven cards of the same suit. The first player gets the Six

through Queen of Diamonds, and the second the Three through Nine of Clubs!

After another pause, during which you cut the 6♥ (it's near the middle) to the bottom of the talon, say, *"And if we were to play nine-card rummy, I was prepared with this Ten and this Five and this King and this Deuce to complete both hands."* Suiting actions to words, deal the 10♣ from the top of the deck to the second player, the 5♦ to the first, the K♦ to the first, and the 2♣ to the second, building each hand to nine cards, all in a straight and all of the same suit!!

It makes a clearer and more aesthetically pleasing picture if you place the last four cards dealt into their sequential positions in each hand: the 10♣ underneath, the 5♦ on the face, the K♦ underneath and the 2♣ on the face.

After another pause, say, *"And in order not to disappoint the third player, since he has four cards and all of them are hearts, I make a magic gesture..."* Riffle the ends of the remaining cards sharply. *"...and we have for him the complete suit of hearts!"* As you are saying this, deal the remaining cards to the three players, beginning with the third (his first card will be the 3♥). Deal all the cards face down except those of the third player, which you deal face up, so that everyone can see that he receives each and every heart!!!

The trick appears to be over (and you may well leave it at that); but if you have a baroque temperament (as I do) and you love strong, cascading endings, I propose that, in the last rounds, in which you deal the third spectator all the hearts, you deal seconds on the first and the penultimate cards going to the first player's hand; that is, on the card dealt immediately after the 3♥ and that following the 9♥. To avoid these false deals you could move the 7♣ and the 2♦ one position up at the outset of the routine.

After a brief pause, and before spectators get a chance to recover, take the face-down packet of eight cards that lies on top of the diamonds of the first player's hand and say, *"As to the spades, they are laid like this..."* Flick the small packet and deal the eight cards, laying the first one face up over the royal flush that you set aside earlier. Deal the second card face down onto the diamonds packet, the next one face up onto the spades, and so on (only spades will turn up on the spade pile) until there are two cards left, which you turn over together. They are the 7♣ and the A♦. Deal the 7♣ face up onto the spades. Turn the A♦ face down, use it to scoop up the three face-down cards you've dealt onto the diamonds and leave all four cards on the diamond pile. Continue, *"...and like this."* Pick up the face-down eight-card packet lying on the

clubs of the second player's hand and, following another flick (to the packet, not to the player), deal these cards, laying the first one face up onto the spades. The next card is dealt face down onto the clubs and so on, until you've gone through all eight cards. This produces the remaining spades, which you now gather.

After another brief pause, take the four face-down cards that lie over the clubs and say, *"This being a demonstration, I'd rather have the clubs in order."* With your right hand, swiftly take the second card from the top of the four and turn it over to reveal the A♣. Set that card on top of the clubs (which are in order, from Two through Ten) and turn over the three cards left in your hand. These are the J♣, Q♣ and K♣. Reverse their order (with drive and rhythm, always) and place them under the 10♣. All the clubs are now together—and in order! Immediately take the last four face-down cards, which lie on top of the diamonds, and say, *"And since I've gone crazy today, here are all the diamonds—and they're also in order!"* Suiting actions to words, turn over the four cards to reveal the A♦, 2♦, 3♦ and 4♦, which you drop onto the rest of the diamond suit, all in perfect order for *the final climax!!!!*

Appendix IV

About the Structure of Mnemonica (Development and Origins)

About the Structure of Mnemonica (Development and Origins)

THREE STACKS WITH SPECIAL FEATURES AND ONLY ONE TRUE STACK

My exploration (initially in collaboration with Luis García) began with a search for a stack that could be attained through faro shuffles from a deck in factory order. This stack arrangement must not display a recognizable order, and from it one could return to new-deck order. From there Luis's path and mine diverged. I chose to introduce a stay-stack arrangement into the transformation, starting from the factory order of the Spanish Fournier deck and, through a counting procedure that reversed the order of the top twenty-six cards, arrived at stay-stack. Fig. 2 in Chapter Two (p. 14) shows the deck in this condition, with the suits arranged from Ace to King, but with the orders of two of them reversed, so that the cards lie in mirrored or symmetrical order from the center of the spread.

The stay-stack setup possesses several features, one being that a faro shuffle will change the order of the cards, yet retain a stay-stack, or symmetrical, arrangement. See, for example, what happens when you give this stack four out-faros (Fig. 3 in Chapter Two, p. 15). In-faros also preserve stay-stack configuration, but I chose to use out-faros because they have a further, extremely useful, benefit: Eight out-faros return a fifty-two-card deck to its original order.* You could also use antifaros in place of the faros.

* This wonderful fact first appeared in print, I believe, in 1940 in Hugard and Braue's *Expert Card Technique*, p. 145.

In running through eight out-faros or antifaros, one is given a circle of eight different stacks, each consisting of a different stay-stack arrangement. If you were to choose any one of them as your mnemonic order, you would have a magnificent stack, bursting with properties. By beginning with a new deck and using faros and antifaros you could do various tricks, including all those using the stay-stack, and finish with a stack that produced a great climax for a card act.

But these stacks would have a drawback: Obvious groupings occur at least twice in the shuffle cycle, and there are the symmetrical sequences as well. Therefore, the stack might be fairly easily detected.

To avoid this, I decided to achieve stay-stack with four out-faros from the starting position and, once there, break out of the stay-stack cycle.

After patient trial, I found that by simply reversing twenty-six cards and doing a thirty-five-card partial faro (or a Klondike shuffle, which consists of repeatedly drawing off the top and bottom cards together) I arrived at a stack that is undetectable even to the keenest of observers. No cards of the same value were left together. The red and black cards were dispersed in a sequence that appeared random. The conspicuous Aces and Kings were scattered and lay in no discernable pattern. Finally, after many tests with other stacks, I stuck with this one as my chosen mnemonic deck. The stack gave no appearance of following any pattern and could at any time, through a simple operation (dealing thirty-five cards into two piles during a card divination, and then reversing twenty-six cards), be brought back to stay-stack; more precisely, back to the position after the fourth out-faro. In other words, it could be used as a stacked deck and then as a stay-stack, and conclude with the grand climax of all the cards becoming arranged by suit and order.

Furthermore, due to its strict starting order (each suit in Ace-to-King or King-to-Ace sequence) and to the mathematical underpinnings of the faro shuffle, I found that this mnemonic stack embodied exceptional possibilities for gathering suits, or hands for poker and other games (by shifting the position of a single card I could deal myself almost any poker hand). These, as well as other hidden virtues (some yet to be discovered) have made this deck my companion for the past twenty years, and have won over a considerable number of adepts in Spain and in other countries, some of whom have gradually been untangling some of its concealed features. The fruit of all this is this book, where you will find everything I've discovered to this moment (1999) about Mnemonica, which can be regarded as just one stack (just one stack to memorize), but with the capability of assuming stay-stack and new-deck orders. You may think of it as three decks in one. Maybe that's why, for years, it became known—though it is hyperbole, of course—as Super Mnemonica.

Appendix V

The Antifaro Concept

The Antifaro Concept

THOUGH I DETAILED the antifaro concept in my book *Sonata*, here is a brief outline.

1. FOR A FIFTY-TWO-CARD DECK

OUT-ANTIFARO-1

If you do an out-faro, the most direct antifaro would be to deal the cards alternately into two piles and drop the second onto the first. The deck is thereby returned to its original pre-faroed order, but reversed. If an in-faro is done and the deck is dealt into two piles, if the first pile is dropped onto the second, the same reversed order results.

If two out-faros are done, the original unreversed order is attained with two of these simple antifaros.

OUT-ANTIFARO-2

You could also, after having done two out-faros, form four piles, dealing the cards singly and in rotation, and pick up by placing the fourth pile onto the third, both onto the second and all onto the first. That's a double antifaro, which brings the deck back to its original, though inverted, order.

Picking up the piles in reverse order (first onto second, onto third and onto fourth) results in an in-antifaro-2, which restores the order (though reversed) of a deck that has been given two in-faros.

OUT-ANTIFARO-3

There are three ways of restoring the order of the deck after three out-faros. One is to do three single antifaros, each with two piles. The initial order will be inverted. Another way is to do a single antifaro (two piles) followed by a double antifaro (four piles). The initial order is restored. And, lastly, you can do a triple antifaro, consisting of dealing single cards into eight piles—two rows of four each—in the following order:

1	2	3	4	piles of seven cards
5	6	7	8	piles of six cards

Then pick up the piles in this pattern: Put Pile 4 onto 7, onto 2, onto 5, onto 8, onto 3, onto 6 and all these onto 1. The initial order is inverted. This pick-up uses a zigzag pattern. In *Sonata*, I describe various pick-up sequences that reassemble different combinations of in- and out-faros.

OUT-ANTIFARO-4

After four out-faros, deal all fifty-two cards singly into sixteen piles, in the following order:

1	2	3	4	piles of four cards
5	6	7	8	} piles of three cards
9	10	11	12	
13	14	15	16	

Pick up the piles as follows. 8 onto 11, onto 14, onto 1, and set these accumulated piles on the table. 12 onto 15, onto 2, onto 5, and all onto the first gathered pile. 16 onto 3, onto 6, onto 9, and all onto the previously gathered pile. Finally place 4 onto 7, onto 10, onto 13, and all this onto the rest. If you study Fig. 1 you'll see all this forms a diagonal pattern that is easy to remember.

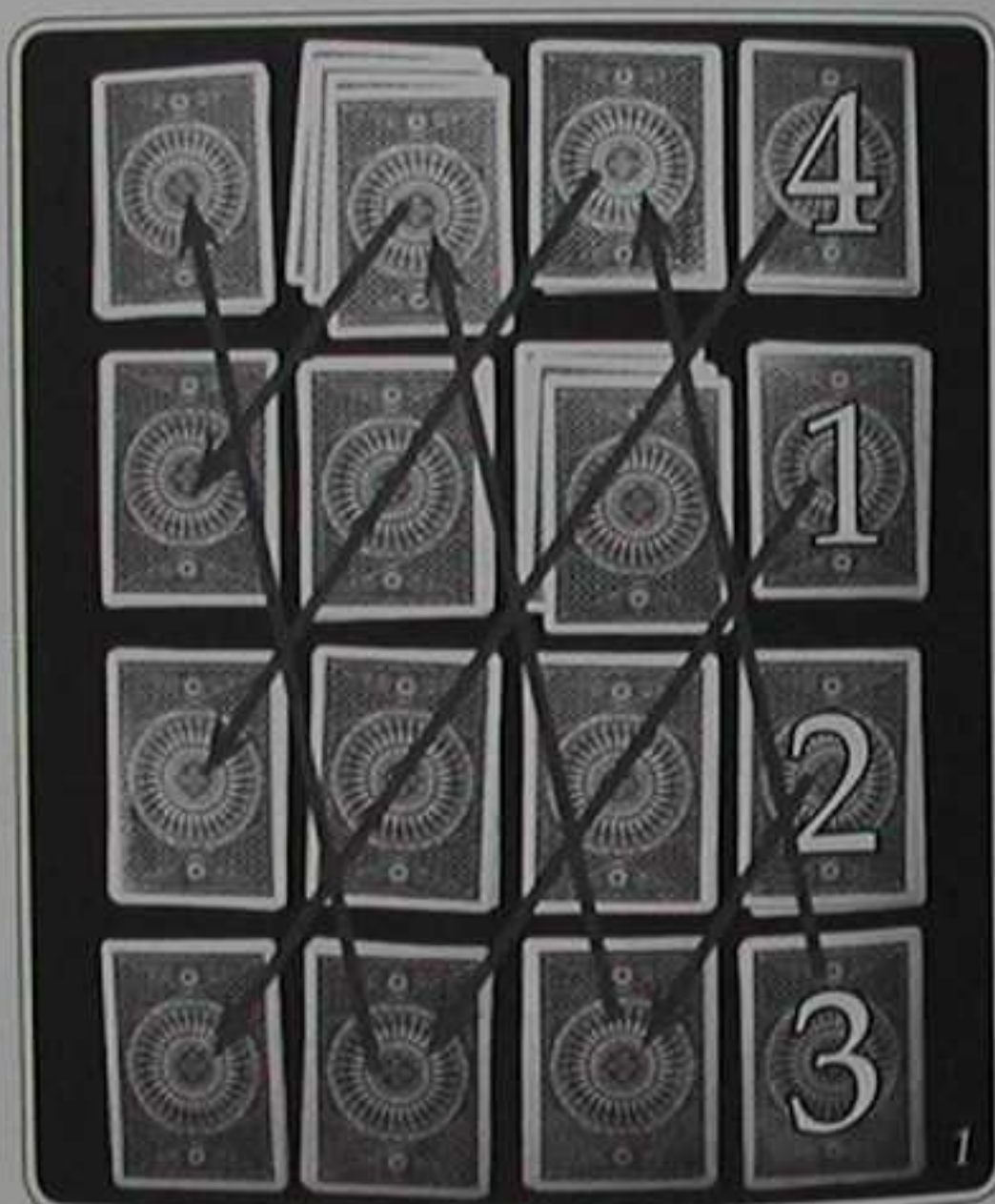
The pick-up sequence can be done in a quick, natural and apparently random manner, after some practice, of course. Let's look at how you would pick up the piles with both hands. This is the only sequence that offers a challenge.

ANTIFARO-4 PICK-UP (TWO-HANDED)

"We take piles from different places."

- Right hand takes 8, left takes 14.
- Right hand places 8 onto 11, left hand lays 14 onto 1.
- Left hand sets its packets onto the table, and the right hand drops its packets on top.

"We'll start dropping them onto the table..."



- Right hand takes 12, left takes 2.
- Right hand lays 12 onto 15, left 2 onto 5.
- Left hand puts its cards onto the previously gathered pile, right hand puts its cards on top of all.
"...so they're really mixed."
- Right hand takes 16, left takes 6.
- Right hand puts 16 onto 3, left puts 6 onto 9.
- Left hand puts its cards onto the previously gathered piles, right hand puts its cards on top of all.
"It will be a total mess."
- Right hand takes 4, left takes 10.
- Right hand puts 4 onto 7, left 10 onto 13.
- Left hand puts its cards onto the tabled group, right puts its cards on top of all.*

If you try this two or three times, you'll see how quick it is (do it on a close-up mat), how easy it is to remember, and what a convincing sensation it gives of everything being out of order and gathered in a totally casual and sloppy way (that is, totally berserk).

JUSTIFYING THE ANTIFAROS

An antifaro-1 can be justified as a method for dividing the deck into two equal piles, or in the action of dealing the whole deck for a game with two players.

An antifaro-2 can be disguised as a bridge deal (thirteen cards for each of four players).

Antifaros-3 and -4, can be represented as ways to mix the cards by dividing them into piles that are picked up haphazardly. I usually say, "This is the surest way of mixing cards. That's why they use it in the casinos in Monte Carlo." I always name a place far away, whose rules are unlikely to be familiar to my audience.

2. FOR A THIRTY-TWO-CARD DECK

Everything remains the same for decks of thirty-two, and even thirty-one, cards, with this exception: The piles made by an antifaro-3 (eight piles) or an antifaro-4 (sixteen piles) are picked up in reverse order—last one onto the previous one, etc.—rather than in zigzag fashion or diagonally.

The same happens with sixteen, eight or four cards (decks with a number of cards equaling a power of two).

* Instead of placing the right hand's cards on top of all the rest, you can further deepen the deception in this way: With your left hand, pick up the accumulated pile from the table and perform a Charlier one-handed cut. However, just before you finish the cut, toss the right hand's cards between the left hand's two packets as they close, completing the cut. See Appendix II, 2j, p. 276.

3. A VERY IMPORTANT OBSERVATION

Here I point out something that should be evident, but which at times is not. The action of dealing fifty-two cards singly should be practiced and rehearsed. Not because it's difficult, but because it can be slow and tedious for the audience, if not done at a lively pace.

Your practice should have two goals: To gain speed in the process of dealing (a regular deal of four, eight or sixteen piles takes almost forty-five seconds, but I do it in about fifteen); and so that you can learn to talk about something interesting as you deal the cards. The best thing to do is to learn a script; but if you are a good ad-libber you could improvise, sprinkling the procedure with bits of wit, drama or lyricism that are exciting or at least interesting.

If you master both skills, physical and verbal, antifaros will be a powerful magical weapon for you, and your new skills will also be useful in other tricks that use dealing sequences.

The general rule is, as usual, Don't let it drag—not one second without something of interest.

Appendix VI

Useful Sleights

Useful Sleights

AS YOU HAVE seen, there are tricks throughout this book that require no sleight-of-hand, while others call for (and at times require) a wider arsenal of skills from the performer.* Therefore, I will describe some of the sleights most useful when performing with a mnemonic stack. Keep in mind that, the higher your technical mastery, the better results you can extract from the stack. Let's begin a technical survey that, I believe, will be useful to all.

1. GLIMPSES

It is obvious that for a good and subtle use of mnemonic stacks, a mastery of several glimpsing techniques is desirable. These allow you to find certain cards, to learn the identity of the card above a selection, or the top or bottom card after a spectator's cut, etc.

I have long believed that the glimpse is an underrated and underused technique in modern card magic and that, after the force, it is one of the best ways to control a selection. But, getting back to the world of Mnemonica, here are some of the most useful glimpses.† As is true with false shuffles, it is advisable to master two or three glimpsing techniques so as not to over-use any one of them. Also, there are glimpses that fulfill different goals.

A. GLIMPING THE BOTTOM CARD OF THE DECK

This turnaround glimpse was described by Ed Marlo in *The Multiple Shift* (1961, p. 56) and is most useful. With your palm-down right hand, grasp the deck from above, thumb at the inner end and fingers at the outer.

* Here I refer to manipulative skills, since psychological techniques, as well as those of gesture, and of hand, arm and body movement, and mastery of the gaze, the voice and timing, etc., are always necessary for the performance of strong and fascinating magic.

† I'll refer you to others in the Bibliography. One source not mentioned there, however, is the work by my good friend from France, Daniel Rhod, who has thoroughly studied glimpses and has devised some very good ones, which he handles with astonishing speed. I recommend his books to you.

Turn your wrist clockwise, rotating the deck a hundred-and-eighty degrees as you place it into your left hand. As you rotate the deck, tilt it forward so that you can glimpse the index, or even the whole face, of the bottom card (Fig. 1). The gesture is almost mechanical, as if you were squaring the cards, and is absolutely natural.

Using your left middle finger to bow the bottom card toward you (a glimpse probably originated at the card table) remains a genuine wonder. The middle finger pulls the outer end of the bottom card toward the inner end (as is done with the buckle, but straight back along the length of the deck), bowing it downward against the right thumb, which stops it from springing back at the inner end. The bowing brings the inner index of the card into your view (Fig. 2)

B. GLIMPING THE TOP CARD OF THE DECK

You can sidejog the top card slightly to the right (no more than a quarter of an inch) and glimpse its corner index as you carry out the actions of the turnaround glimpse described above for glimpsing the bottom card. As soon as you learn its identity, square the card flush with the rest of the deck while the cards are still being rotated in your hands. Dai Vernon also used this method to glimpse the top and bottom cards simultaneously (see *The Vernon Chronicles, Volume 2* by Stephen Minch [1988], p. 122).

Another method from the gambler's arsenal consists of buckling the top card with the left thumb, which rests on the outer left corner of that card and pushes firmly to the right while the left middle finger, which rests at the right edge, blocks that edge of the card. At the same time, you



turn the back of the left hand toward the audience, which makes the outer index visible to you from above (Fig. 3).

C. GLIMPING A CARD IN THE MIDDLE OF THE DECK

Charlier's one-handed cut affords a fine opportunity for a glimpse. The flourish itself covers the glimpse (Fig. 4), and when the cut is completed the glimpsed card ends up on the bottom of the deck.

Another particularly useful method is to obtain a little-finger break under the card to be glimpsed and, with the little fingertip, push the upper portion slightly to the left, collapsing the break



and creating a step. While this happens, the left hand turns palm down under some logical pretext, such as pointing to something or someone with the outstretched index finger (Fig. 5—the posture is somewhat exaggerated for clarity). This position allows you to glimpse the inner index of the card easily.

It is also very useful to convert a little-finger break, held under the card to be glimpsed, to a heel break, which is maintained by the heel of the left thumb at the inner left corner. Extend your left arm to point to someone, and hold your hand at eye-level while you bend your head low, as if looking into the eyes of a spectator sitting to



your left. In this position, especially if you turn your left wrist slightly outward, raising the inner end of the deck, it is quite easy to glimpse the inner index of the card that lies above the break (Fig. 6).

Another method, which fools even the experts, is based on the Tamariz perpendicular control (see p. 359). The card is brought to perpendicular position, and the left fingers bend it downward, making its index visible to you from beneath, as shown in Fig. 7. It's a unique method (I think) for glimpsing a card in the center while holding the deck face down in a horizontal position. Once you know the card, release the bend and square the card with the rest of the deck, using the ball of your left thumb to carry the inner left corner of the card forward during the squaring action). The same glimpse can be done with two cards simultaneously, by bending the turned cards diagonally toward you to expose both indices (see Fig. 27 on p. 114).



D. THE CHORUS-LINE MULTIPLE TOP GLIMPSE

I devised this glimpse years ago (or learned it—I can no longer remember) and have been using it ever since. Hold the deck face down in left-hand dealing position as you grasp it in right-hand end grip, resting your right forefinger over the outer left corner. Turn the right hand clockwise, bringing the thumb upward and the deck to a vertical position. At the same time, press with your forefinger against the edge of the deck at the corner, causing the top four or five cards to bow. This enables you to glimpse the near indices of those cards as shown in Fig. 8. Fig. 9 shows a view from



the front. For the sake of clarity, in both pictures the left hand has been omitted. That hand should regrip the deck by its sides, with the thumb at the near side where the indices are exposed but somewhat above them, and the fingers resting on the far side, concealing what you can see from the spectators.

E. THE CHORUS-LINE MULTIPLE BOTTOM GLIMPSE

Long ago I also devised this glimpse (Fig. 10), which I've already described on p. 220.

Many other glimpses are listed in the bibliography. See the entries for Annemann, Canuto, Giobbi, Hugard, Ireland, Marlo and Minch, as well as the tricks "Jumbled Divination" (p. 240), "Answering Computer" (p. 220), "Telescopic Coincidence" (p. 228), "Total Spell" (p. 182), "Coincidence with Two Decks and Three Cards" (p. 113), "Sense of Touch—and Other Senses" (p. 204), "Double Divination" (p. 239), "Spectator Misses, Magician Hits" (p. 243) and "Exact Location" (p. 145).



2. FINDING CARDS

Here are some methods for locating a specific card quickly in a mnemonic stack. (For further methods, see Chapter Nine.)

A. WITH THE CHARLIER ONE-HANDED CUT

Do a Charlier cut in the left hand, trying to cut slightly above the card you want. If you are looking, for example, for the K♠ (18), try to cut at 13, 14 or 15. During the cut, as we've already discussed, you will see the card that is being sent to the bottom, unless you close your eyes or look away. If you see, for example, the 8♥ (14), all you need do is double cut another three cards to the bottom to bring the K♠ (18) to the top (or four cards if you want it on the bottom).

B. BY ESTIMATION

Pull down with the left little finger, creating a break at the estimated position of the desired card (18, for example). Glimpse the card above the break, using one of the methods described earlier in this appendix. If the mnemonic number of that card is higher than 18, use your right thumb to riffle off the required cards, transferring them from the upper to the lower portion. If the number is lower than 18, bevel the deck sharply toward you, enabling the right thumb to engage the necessary number of cards from the top of the lower portion and transfer them to the upper. However, rather than counting with the thumb, I prefer to spread the cards between

my hands and count visually, procuring a break where needed as I close the spread. In either case you will end up with a break above the card in question (or below it, as you prefer). A cut or a pass will bring the card to the top or the bottom.

C. BY RIFFLING

A practical way to find a card is to tilt the deck downward and riffle your right thumb up the inner end, so that you can see the indices (Fig. 11). Stop at the desired card and bring it to the top via a pass or a double cut. Be careful not to overuse this glimpse.

The riffling can also be done while the deck rests on the table, in riffle shuffle position, with its length parallel to the table edge. The left thumb riffles upward along the edge of the deck closest to you, exposing the indices as seen in Fig. 12. You should have an appropriate motivation for this action.



D. LEARNING THE IDENTITY OF A SELECTION WITHOUT GLIMPING IT

At times, it can be very useful not to have to glimpse the key card (the card above the selection). To manage this, all you must do is corner crimp the K♠ (18) and the K♥ (35). While spreading the deck in your hands and having a card freely taken, it's a simple matter to eye-count the number of cards from the point of extraction to one of the two crimped keys (the K♠ or K♥) or to the top or bottom card of the deck (the 4♣ or 9♦), whichever is the closest, and thus learn the identity of the selection immediately.

If the card isn't near either of the keys or the top or bottom cards of the deck (the farthest it can be from the closest of those four is nine cards away), you can count the necessary cards quickly by pushing over two three-card groups in the direction of the closest key. This leaves a maximum of three cards to the key, which are easily eye-counted.

Furthermore, thanks to a very curious feature of faro shuffles, if you do several out-faros, the two crimped keys at 18 and 35 will exchange their positions with each shuffle. Combining this feature with the knowledge of the order achieved in Mnemonica with each subsequent out-faro of the

eight-shuffle cycle, continuous divinations can be effected without glimpsing a card and while genuinely shuffling the deck.*

If you prefer, instead of crimping these two cards, you could simply obtain a break under each, with your left ring and little fingers, and then spread the cards, in your hands or on the table, leaving a wider space between the keys and the cards directly beneath them (Fig. 13). In this way you maintain a visual control of the two Kings (although this is not valid, or it's very difficult when using the cycle of eight Mnemonicas).



You can also locate cards by making use of the fact that two cards in symmetrical positions remain in symmetrical positions (although not the same ones) after any number of faros. This was covered at length in "Royal Location", p. 142).

3. SHIFTING THE POSITION OF A CARD

FIRST OBJECTIVE: TO MOVE A CARD TO A DIFFERENT POSITION WITHOUT ALTERING THE REST OF THE STACK

Let's assume the deck is in mnemonic order, from 1 to 52. I usually accomplish this task through the following means:

A. WITH THE TAMARIZ PERPENDICULAR CONTROL (TPC)

This is an extremely simple method that can be carried out with the faces of the cards in view, or face down if you count them as you spread them from one hand to the other. I suppose you are familiar by now with the TPC. If not, see p. 359. You can secretly transfer a card to any position. For example, you can move the 8♥ (14) under the 5♦ (25).

B. WITH A SLIP CUT

With the deck held face down, and using the example just given, first cut the 5♦ to the bottom. Next find the 8♥ and get a break above it. With your right hand, cut at the break and catch a left little-finger break between the packets as you complete the cut.

Rest your left thumb on the top card. Then, as your right hand extracts all the cards above the break, drawing them to the right, the left thumb holds back the top card; in other words, you do a slip cut. Drop the right hand's cards onto the left's. The stack remains intact, except for the 8♥, which now lies directly below the 5♦.

* See "The Eight Mnemonics", p. 151. I have also mentioned this idea of Cards 18 and 35 as keys in "Royal Location", p. 142.

To return the 8♥ to its proper position in the stack, simply reverse the operation as follows. Cut the Q♣ (the card normally above the 8♥ in stack order) to the bottom. Obtain a break above the 8♥, cut at the break and get a new break between the packets, and then do a slip cut. The slip cut can also be done with the deck resting on the table. You can work out the details for yourself.

C. WITH A DOUBLE BREAK AND A DOUBLE CUT

Here is another quick and easy method I came up with. Hold the deck face down, stacked from 1 to 52, and get two breaks, one with the ring finger and the other with the little finger. One break is above the card to be displaced (the 8♥, to use our example again) and the second at the point of destination (under the 5♦).

With your right hand, cut off the packet above the upper break and drop it onto the table. Perform a slip cut at the remaining break, removing all the cards above the break but the top one, which is held in place by the left thumb. Throw the right hand's cards onto the left's and drop the resulting packet onto the tabled pile.

If, instead, you want to transfer the 5♦ under the 8♥, you must previously cut the deck somewhere between these two cards and complete the cut. Then proceed as described.

D. WITH THE HOFZINSER SPREAD CULL

The spread cull is a versatile and highly useful sleight devised by the genius from Vienna, Johann Nepomuk Hofzinsler. When using Mnemonica, Hofzinsler's spread cull is very useful for moving a card to a certain position, as well as for bringing a specific card to the bottom for the purpose of control, palming, etc. Many applications can be found within the tricks in this book.

The basic concept of the spread cull is this: As you spread the face-up deck from left hand to right, you rest your left thumb on the face of the card above the one to be controlled. If that card were, say, the 8♥ (14), the thumb would rest lightly on the 6♠ (15), as seen in Fig. 14. With your right fingers, contact the back of the 8♥ and pull the card to the right, disengaging it from the surrounding cards and sliding it toward the right end of the spread (Fig. 15). You now close the spread, automatically delivering the 8♥



to the rear of the deck. A wide variety of methods and personal variations exist for controlling a card from a spread deck, or several cards, since one of the applications of the spread cull is to slip a selection of cards from different positions and gather them under the deck. It is also possible to feed the culled card between two others at a specific position. Both little fingers are held at the inner end of the spread and act as stops or guides for the cards. It is also useful to tilt the front of the spread downward slightly to avoid flashing the card as it is culled. A more detailed explanation is given on p. 356.

Let's now see how to use this sleight to bring a card (our beloved 8♥) from one position to another (under our equally beloved 5♦). Holding the deck face down in your left hand, with the cards running from 1 to 52, obtain a left ring-finger break under the 8♥ and a left little-finger break under the 5♦.

Spread the cards between your hands and use your left middle and rings fingers to push the 8♥ to the right and then, with your right fingers, pull it farther rightward and disengage it from the spread. All this is concealed under the moving spread. Now slide the 8♥ leftward under the spread, feed it into the little finger's break, under the 5♦ and square the cards. The process is very fast.

It is advisable, as you carry out these actions, to talk about something, such as the trick being performed or the difficulty of identifying the cards from their backs.

E. WITH DAI VERNON'S TRIUMPH SHUFFLE

The incredibly clever shuffle described by Vernon in his trick "Triumph"* can also be used for bringing any card to the top of the deck. Let's say the deck is in mnemonic order and that you need to bring the 8♦ (29) to the top without disturbing the rest of the stack. Cut exactly above the 8♦ and draw the lower packet to the right in preparation for a riffle shuffle. If you now riffle both portions together as per "Triumph", but with both packets face down (Fig. 16), the top card of the packet on your right (the 8♦) will end up on top while the rest of the stack remains intact.



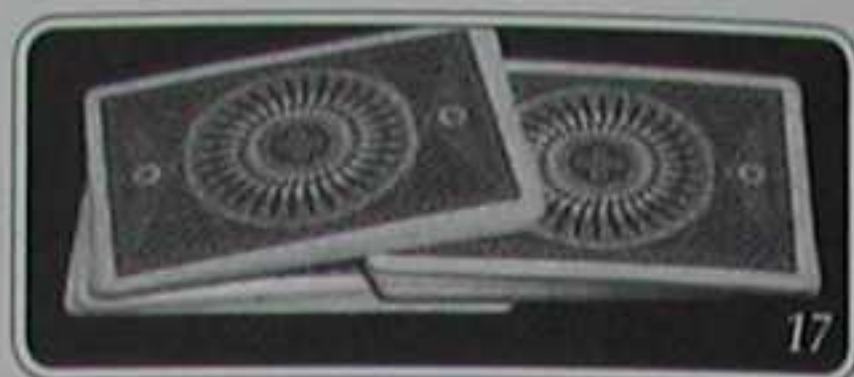
This technique is only valid for culling cards from the central portion of the deck (approximately from Positions 18 to 35) to the top. For other cards, the slip-cut procedure explained earlier is to be preferred.

* See p. 23 in *Stars of Magic* (1946), the finest series ever devoted to close-up magic.

The Triumph shuffle can also be used for bringing any card to any position that is deeper than 18 and shallower than 35 in the mnemonic order. Simply cut the card to be displaced to the top and proceed with the Triumph shuffle as explained.

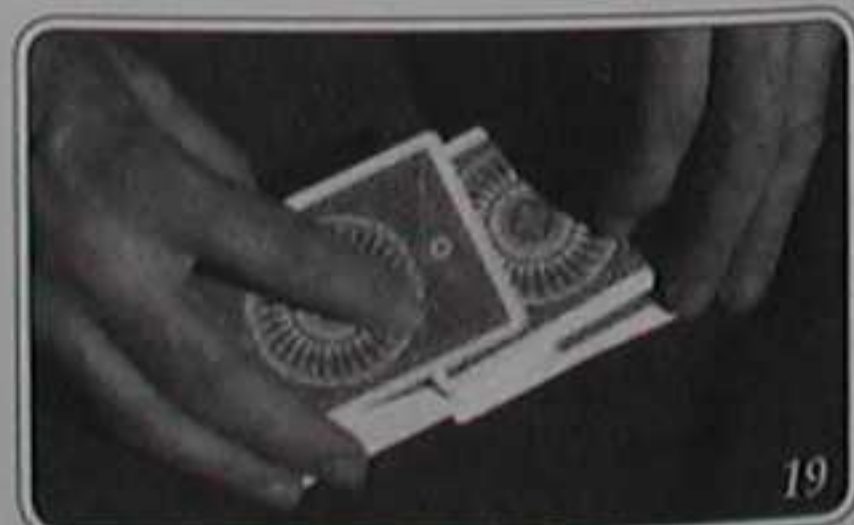
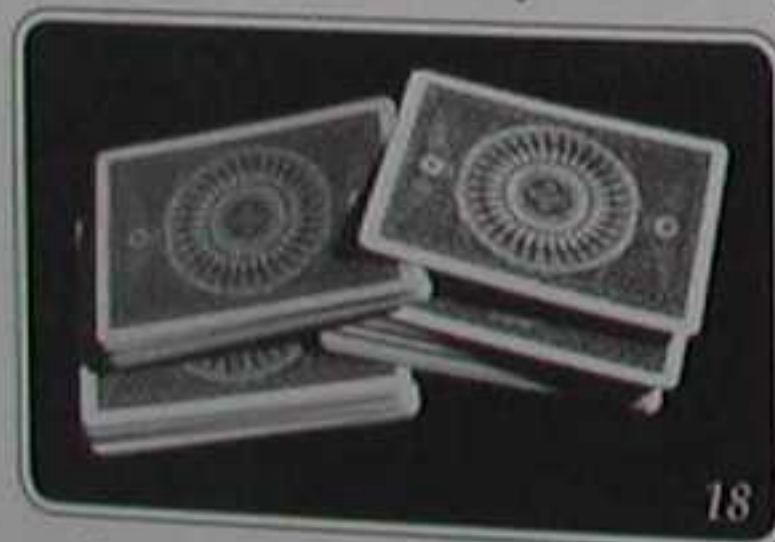
F. WITH THE ZARROW SHUFFLE

If Vernon's Triumph shuffle is a masterpiece of card handling, the Zarrow shuffle, by my admired friend Herb Zarrow, is no less so (see Fig. 17). With it, and a variation by Zarrow himself that I'll teach shortly, I have devised a very useful way to transport a card from one position to another without altering the rest of the stack.



As you know, the Zarrow shuffle consists of the right hand extracting a central packet while the left thumb keeps a break between the two resulting sections of the left hand's packet. After interlacing the corners of the cards and secretly disengaging them, the right hand's packet is pushed back into the break in the left hand's packet, from which it came.

Zarrow's variation on this shuffle* consists of the right hand extracting a central packet, while the right forefinger, exerting a light pressure on the top card of the deck, pulls it along with the central packet. During the interlace, the top card of the right hand's packet is dropped last. The corners are then secretly disengaged and, as the cards are pushed square, the central packet is introduced into the gap it left and the top card of the right hand's portion is returned to the top of the deck (Figs. 18 and 19). This version affords marvelous cover for the disengagement of the cards, as well as giving an extraordinarily convincing impression of a shuffle.



By combining the center cut of the standard Zarrow shuffle with the interlace of the variation, I developed the following interesting method for moving cards from one position to another without altering the rest of the deck. Let's say you want to bring one of the uppermost twenty cards to the top, for example the 5♠ (16). First, with your right hand, strip out a packet from the center, the top card of which is the 5♠ (with no slip cut added).

* Described by Frank Garcia on p. 109 of his *Million Dollar Card Secrets*, 1972.

Proceed with the interlace of the Zarrow variation to restore all the cards to their positions except for the 5♠, which is dropped last to bring it to the top.

To bring the top card to any position among the top twenty, form a break at the position you wish the card to go and extract the central portion below this break, while drawing the top card with it to the right. Then finish with the standard Zarrow shuffle, which introduces the entire right-hand packet into the gap in the left-hand portion. The former top card is now where you wish it in the center, and the relative positions of all the other cards are unaltered.

If you want to move any card up twenty or higher in the stack (for example, Card 35 to the tenth position), begin by cutting the deck at the appropriate position (in our example, you would bring Card 10 to the top). Then form a break directly above Card 35 and pull out the center section below this break. Interlace the cards per the Zarrow variation, finishing with Card 35, disengage the corners and push the right hand's packet back into the gap it left, while Card 35 goes to the top of the deck and over Card 10, accomplishing your goal.

To move a card no more than twenty cards lower, cut the card in question to the top and proceed as if you were positioning the top card among the top twenty, as explained two paragraphs above.

Given the fact that moving a card thirty-five places down is equivalent to moving it sixteen up, the displacements described are not really limited to the twenty-card range mentioned. Only two short areas lie beyond the practical reach of this method: moving a card between twenty and thirty places. For such instances it is better that you resort to another of the methods discussed above.

For these purposes, the Zarrow shuffle offers elegance on several levels: Aside from its ability to move a card without disturbing the rest, the whole deck is seen to be thoroughly shuffled, and the combination of the Zarrow shuffle and the variation is highly deceptive.

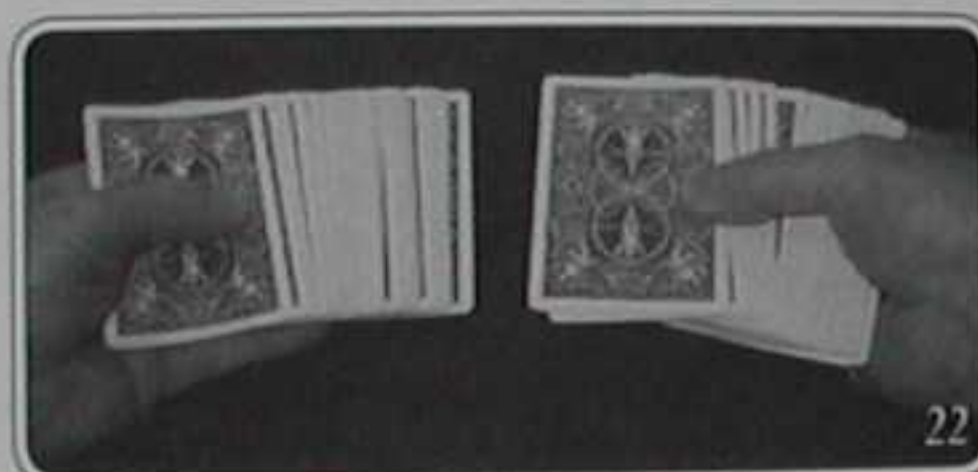
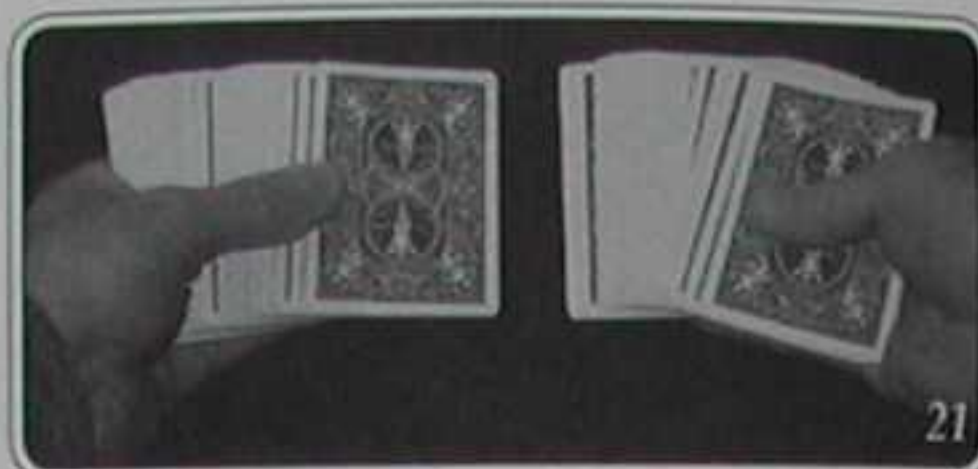
G. WITH THE SIDE STEAL

When considering the side steal, it quickly becomes evident that you can move any card to another position if you first cut the deck at the position you wish the card to end up, and then use the side steal to extract the desired card from the deck (Fig. 20) and replace it either on top or on the bottom. The advantage of this technique is that it doesn't impose any positional restrictions. It can be used to bring any card to any position.



SECOND OBJECTIVE: PRETENDING A SELECTED CARD IS RETURNED TO THE POSITION IT CAME FROM*

Have a card selected while holding the deck somewhat closely spread in your hands. Break the spread at the point from which the card is extracted. As the spectators look at the card, reverse the direction of the two half spreads you hold, using your fingers and thumb (Figs. 21 and 22). The card is returned to the apparent center, between the two spreads; but unknown to the audience, it is not the same position. Actually, the card is replaced on top of the original top spread and the packets are brought together in reverse order, the original bottom spread going on top. The selected card ends up in the center of the deck, but it has been displaced, since the change in the direction of the spreads has subtly transposed the two sections, secretly cutting the cards. The deck is handed to the spectator, with the selected card the only one out of stack position. Let's look at a couple of applications.



MULTIPLE DIVINATION

The above procedure can be carried out two or three times in a row, to control multiple selections via displacement. That is, someone takes a card and returns it, supposedly to the same position, although it is actually displaced in the stack. Then a second selection and a third are similarly handled, all while you barely look at the cards. You square the deck, cut it and give it a false shuffle. On spreading the cards face up, three are out of place: the selections.

Here is a stronger application that occurred to me. If you carry out the above procedure with three selections, starting with the deck stacked from 1 to 52, you don't need to spread the deck face up and study all the cards to learn the identities of the chosen ones. Instead, with a glance, find the 9♦ (52) and note the card to its right, which is one of the selections. Let's say it's the 9♠. Another selection will be at the position originally occupied by the 9♠ in the stack (9). Let's say

* See *Cartomagia: 40 años después* by J. B. Bernat, 1981, p. 69. Bernat, a two-time FISM award-winner in 1952, devised the reversed-spread idea used here in the late 1940s or early 1950s, in the context of a key-card placement. He called the principle an "Engaño Óptico" ("Optical Deception"). Sometime in the 1960s, the very clever Piet Forton of Switzerland independently came up with the same concept.

it's the 5♦. Find the card at the original stack position of that card (25). Let's say it's the 4♠. These are the three selections: the 9♠, 5♦ and 4♠. Try it out.

If you slip the selections, as you find them, to the top of the deck, you can later palm them off and produce them from your pocket. Should you choose to control them to the rear of the deck with Hofzinser's spread cull (p. 356) you can bottom palm them in your left hand and bring them from a left-hand pocket.

THIRD OBJECTIVE: TO EXCHANGE THE POSITIONS OF TWO CARDS WITHOUT ALTERING THE REST OF THE DECK

To switch, for example, the Q♦ and the 8♦, so that each ends up in the other's position, while the other cards remain in place (aside from the deck being cut), I use the following methods.

A. WITH MULTIPLE CUTS

With the deck face down, cut one of the cards in question to the top, for example the 8♦. Obtain a little-finger break above the other card involved (the Q♦).

With your left thumb, push the top card of the deck slightly to the right and cut it to the table. Cut at the break and drop the cut-off packet onto the tabled card. Cut another single card onto the tabled pile and drop the talon on top. That makes four continuous cuts: a card, a packet, a card and a packet.

This method is a variation of one devised by my dear and admired friend Áriston, from Argentina, which goes as follows.

B. WITH AN OVERHAND SHUFFLE (ÁRISTON)

Proceed as above, to the point at which you have a break above the Q♦. Transfer the face-down deck to your right hand, which is almost palm down, and revolve the deck to overhand-shuffle position while your right thumb maintains the break at the inner end. With your left thumb, run the top card, throw the packet above the break on top of the single card, run another single card and pretend to mix the remaining packet into the left hand's cards, actually placing it on top. This is accomplished with the false butt-shuffle described on p. 342. The advantage of this method is that it looks like a shuffle.

This method (another Áriston idea) may also be used for transferring a card to a desired position. To accomplish that, cut the desired card, say the 8♥ (14), to the top. Get a break at the destination point, say under the 5♦ (25). Run the top card, drop all the cards above the break and use the false butt-shuffle to place the remaining block of cards on top. The 8♥ ends up under the 5♦.

FOURTH OBJECTIVE: TO GATHER SEVERAL CARDS THAT ARE SCATTERED THROUGHOUT THE DECK WHILE KEEPING CONTROL OVER THE ORDER, WHICH ENABLES YOU TO REASSEMBLE THE STACK

- A. Using **Marlo's Lessinout Shuffle**, based on peeling cards singly and, at times, the top and bottom cards together, you can search for and find desired cards.*

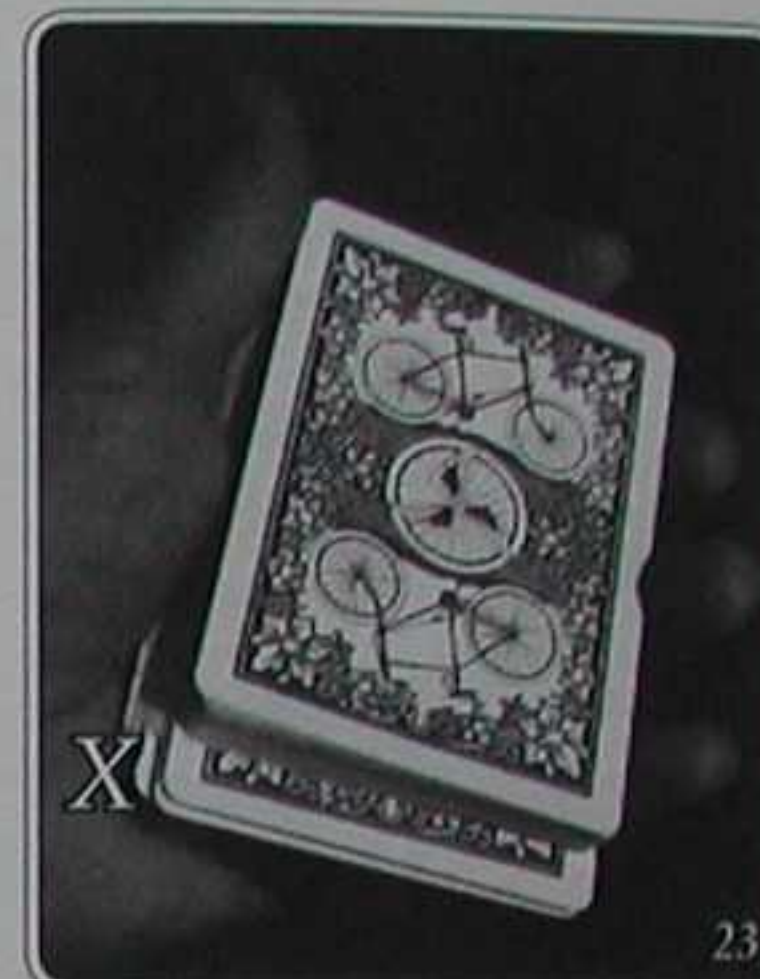
Follow this with deck in hand. With the deck stacked from 1 to 52, hold it face down in your right hand, in overhand shuffle position. Say three cards are named: the 6♦, the 8♥ and the 8♠ (6, 14 and 22). Run five cards (one less than 6, the mnemonic number of the first card named) and throw the rest on top. Start another shuffle by running the new top card (the 6♦) while mentally counting six, and continue running single cards until your count reaches thirteen (one less than 14, the mnemonic number of the second card); in other words, run eight cards. Throw the rest on top. Begin a third shuffle by "milking off" the top and bottom cards together as you count fourteen, and continue to run single cards until you reach twenty-one (one less than 22, the mnemonic number of the third card). Throw the balance on top. You now have Card 22 on top and 6 and 14 on the bottom. Finish the trick as you like, with a revelation, a palm, etc.

To reassemble everything, hold the deck face up in your right hand, put the 8♥ at the rear and the 8♠ on the face. With the deck still face up, run single cards from the 8♥ until you've drawn off Card 21 (one less than 22) and throw the balance on top. You have run eight cards. Add the 6♦ to the face of the deck, run cards until you've drawn off Card 13 (one less than 14) and throw the balance on top. Finally, run five cards, until you see Card 52, and throw the balance on top. The formula to remember is: run 8, 8 and 5, which is the reverse sequence you used for gathering the three cards. The deck is now back in order. If you have followed along with cards in hand you'll realize how simple this is. (If not, it will all seem a mess, or worse.)

- B. Through **Hofzinser's spread cull** (p. 356), it is possible to gather several cards beneath the deck. It is important to note that the procedure may be carried out with the cards held face up or face down, since the memorized stack enables us to ascertain the identity of any card by its position, without having to look at its face. This procedure, done face down, is totally deceptive. Incidentally, everything becomes much easier if you count the face-down cards in groups of three, rather than singly.

* See "Lessinout Systems" in Ed Marlo's *Deck Deception* (1942), p. 14.

- C. If you secretly injog several cards (Fig. 23)—perhaps while spreading the deck from hand to hand—you can later control them with the **Tamariz perpendicular control** (p. 359), the right thumb (resting at Point X, Fig. 23) pivoting the cards to the position shown in Fig. 24. The left thumb and little finger then bring them to the position shown in Fig. 25, after which you can disengage them from the spread and gather them on the bottom.



Instead of injogging the needed cards, you can jog them slightly to the right, much like you do in the spread cull, but without disengaging them from the spread. When you close the spread, these cards end up rightjogged. From here use the left fingers to push the jogged cards into deck at their outer right edges. This leaves them diagonally jogged and ready to be pivoted into TPC position (the left little finger, resting against their inner ends near the right corners, considerably aids in this action).



- D. **Lennart Green's angle separation** and **Harry Lorayne's great divide** (pp. 361–363), also allow us to gather several cards on the top or bottom of the deck.

4. FALSE SHUFFLES

To utilize a memorized deck really deceptively, it is essential that you master several false shuffles. Although the magic literature contains a number of good ones, I think it most advisable to master at the very least

one good overhand false shuffle.* Here are my handling details, combined with some classic procedures, for one of the most practical false shuffles, and one of those I use most.

THE FALSE BUTT-SHUFFLE

The idea here consists of apparently butting one portion into another while the result is actually one of just cutting the deck. Here are the details.

Hold the deck in your left hand, positioned for an overhand shuffle. With your right hand, lift roughly half the cards at the bottom, causing both portions to spread somewhat, as shown in Fig. 26.

Set the right hand's half onto the upper edges of the left hand's cards, as if to mesh them together. Due to the bevels of both portions, the packets end up overlapped as in Fig. 27. Be sure that the bottom card of the right hand's portion lies slightly over the top card of the left hand's half. With your left fingers and thumb, squeeze the left hand's packet to prevent the cards from actually meshing.



26



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Release a few of the right hand's cards from the top, letting them slide down onto the left hand's packet and under the left thumb. At the same time, move the right hand's cards inward and then outward, with a jiggling action, as if forcing the edges of one packet to intermix into those of the other. If the cards were being shuffled honestly, this would be a necessary and natural action. See for yourself. However, due to the pressure of the left thumb on the left hand's packet, the upper cards are prevented from mixing with the lower portion.

* May I recommend the ones I describe in my book *Sonata* and in the forthcoming *Flamenco*. Also see *Expert Card Technique* by Hugard and Braue, Erdnase's *The Expert at the Card Table*, Giobbi's *Card College*, Vicente Canuto's *Cartomagia Fundamental* and the works of Vernon and Marlo.

Only a few cards from the top of the right hand's portion start sliding down onto the left hand's cards. The right hand now pushes the rest of its cards slightly to the left. This enables the cards to fall without actually mixing into the other portion.

Meanwhile, the left fingers push the rightmost cards (those at the face of the lower portion) upward. This raises those cards to the height of the cards nearest the face of the upper portion. Fig. 28 shows an end-view of the deck at this point.

Release the right hand's grip on its card for a moment and, with the right fingers, tap the upper edges of the cards downward, as if completing the intermesh. Because the left thumb and fingers are still squeezing the cards, pushing the portion into the lower one is nearly impossible. Instead, these right hand's cards merely fall in front of the left hand's packet. This detail is essential; it is what causes a perfect illusion of the two packets mixing. Do not overact here. Use your right hand, from above, to square the ends of the cards (Fig. 29).



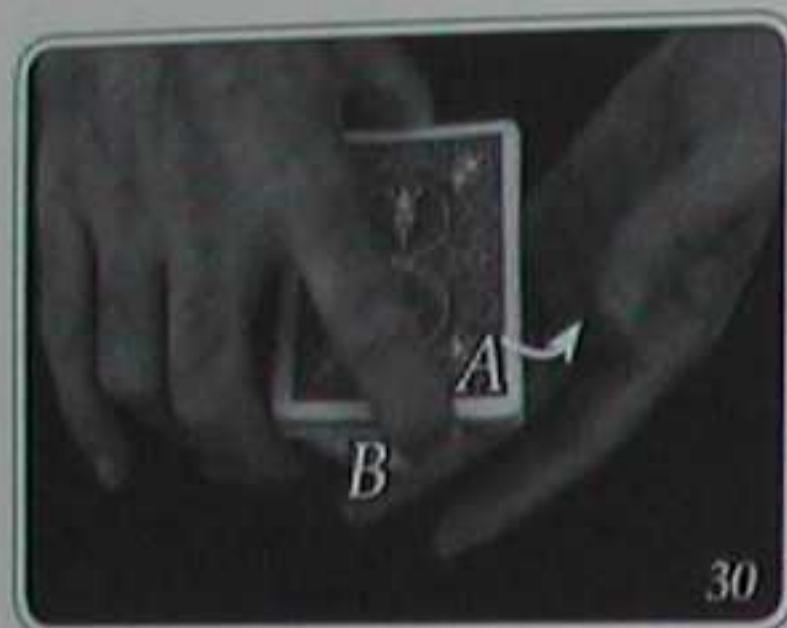
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Your having made the cards spread in the initial action of the shuffle, rather than lifting a squared block, and your having pushed some cards upward from the face (or from the right) makes the whole process angle-proof and very natural in appearance. None of this is at all difficult (though it should be carefully studied and nonchalantly executed) and gives a perfect illusion of the cards being mixed. This allows you to repeat the action (and it is desirable to do so) a couple more times without pauses: cutting, mixing, cutting, mixing and squaring up. It is essential, I believe, not to look at your hands during the process and to talk leisurely as you look at the spectators.

To conclude, rotate the deck face down in your left hand. With your palm-down right hand, hold the deck by the ends and use the right forefinger to swing cut the upper half of the deck, pivoting it to the left (Fig. 30). Pinch this packet between your left thumb and the base of the left forefinger and draw it clear of the deck and into the left hand. Then raise your right hand and drop its packet flatly on top with a concluding slap (Fig. 31). It's this genuine cut, done immediately after the false shuffle, that through its resolute clarity successfully wraps up the procedure. As you conclude the cut, you finally look at the deck, saying, "Well shuffled and cut." Set the deck onto the table.



Since the movements are quite simple, they quickly become second nature, so you needn't think about them, thus approaching the two essential conditions of mastery, as pointed out by so many of the greats in card magic (René Lavand and Ascanio among them): looseness and casualness.

OTHER KINDS OF FALSE SHUFFLES

A. *This is a false shuffle I devised for a half stack, in which spectators appear to shuffle the whole deck. It is quite deceptive.*

Have someone give the unstacked half a riffle shuffle and, before he pushes the packets flush, spread the telescoped cards on the table. Repeat this procedure with the stacked half.

Have the spectator gather the unstacked spread and square it up while you appear to do the same with the other half. What you actually do is undo the riffle shuffle, using the dynamics of the push-through shuffle (seen in exaggerated form in Fig. 32) to disengage the interlaced cards within the guise of a cut. The spectator is also told to cut his packet. The packets are exchanged, cut again and brought together.

The impression conveyed is that the whole deck has been



shuffled by the spectator himself, allowing you to refer to that fact later in the trick: "Remember that you shuffled the whole deck yourself and you cut it." And it's true. The half stack retains its cyclical order, such as 14-15-16...25-26-1-2...11-12-13.

B. Variation for Strippers

Using a stripper deck, turn the taper of the stacked half opposite to that of the rest of the deck. Have someone riffle the halves together.

You may now hold the wide end of the stacked half firmly in your left hand, as the right hand strips out the other cards in groups or small packets. The stripped-out cards are placed on top of the left hand's cards. This will throw off the fastest company, since the stripped-out packets are clearly placed onto the deck without regard to order. The procedure is so safe that a very subtly tapered deck can be used.

C. Another method in which the spectator appears to shuffle the whole deck while only shuffling half the cards.

It occurred to me that switching the halves to simulate a total shuffle would be a good strategy. Here is what I worked out.

Leave the stacked half on the table and hand someone the unstacked half to shuffle. Retrieve the shuffled half face up and do a half pass to reverse all but the top card, say the K♠. As you complete the half pass, catch a right thumb break under the K♠.

Your right hand holds the face-up K♠ followed by twenty-five face-down cards, all in end grip, while your left hand picks up the stacked half face down, taking it into dealing position (Fig. 33, in which the break under the K♠ is exaggerated).

You will now do a variation of the Louisiana switch, a sleight described in Martin Nash's book, *Ever So Slightly*.^{*} This gambling sleight was originally used for switching a hand, but here we will switch the cards in the right hand for those in the left, with the exception of the face-up K♠. You apparently leave the left hand's packet on the table and transfer the right hand's packet to the left hand. Actually, the right hand drops its packet to the table while retaining only the face-up K♠, which it quickly transfers to the left hand, placing it onto the packet already



^{*} See "The Louisiana Switch" in *Ever So Slightly*, written by Stephen Minch (1975), p. 46.

there (Fig. 34). A movement of both hands from right to left covers the switch. You now hand the packet on the table to the spectator for him to "finish shuffling the whole deck". Do another half pass to reverse all the cards in your hands under the K♠.

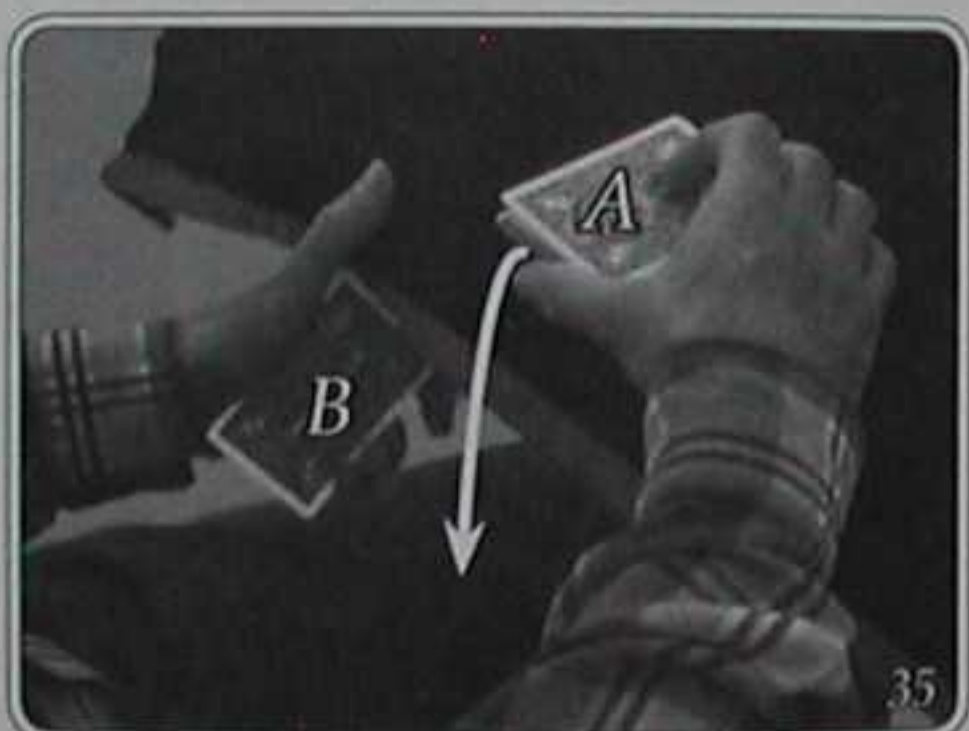


5. DECK SWITCHES

The importance of being able to switch a deck shuffled by spectators for a stacked deck (or a *cold* deck, in gambling jargon) is too evident to require comment. Here are some methods of interest.

A. SEATED AT THE TABLE

1. This is the most direct method, and also a classic one. Seated at a table, you secretly hold Deck B in your left hand, under the edge of the table, with the left thumb hooked over the table edge and resting on top. The deck is held vertically, with its face turned to the left (Fig. 35). Lean your body slightly forward and raise the right hand with Deck A in end grip (tension). Lean back, dragging your right hand and Deck A to the edge of the table (relaxation), in preparation to take Deck B from the left hand. As this is done, the left hand turns counterclockwise to accommodate that action. The right hand opens, allowing Deck A to drop to your lap, and takes Deck B in its place (Fig. 36).



Your body leans immediately forward, pushing both hands (which hold Deck B) forward as well (tension). The hands now leave that deck on the table. The sequence of tension-relaxation (move)-tension, as well as leaning the torso forward and back while moving your arms

and hands in consequence are all direct applications of the rules of Maestro Slydini.

2. Again following the ideas set down by Slydini, I devised a switch that I taught in *Sonata*. It can be found in the Second Divination phase of "The Triple Colors Routine". This switch is good only if ample gestures are natural to you, but it's very effective.

3. In his book *Super Subtle Card Miracles* (1973, p. 100), Frank Garcia described three deck switches done at the edge of the table, which he had learned from gamblers. In one of them, the tabled deck is set on top of the deck hidden in the left hand, and a break is held between them (Figs. 37 and 38). Then, as the hands move forward, the left is tilted, allowing the upper deck to slip off the lower one and into the lap. See also, in the bibliography, the entries for Giobbi, Minch, Hatton, Kaufman, Vernon, Sharpe, Aronson and Shaxon.



B. INSIDE THE POCKET

These are, without doubt, some of the switches I have used most, still use and will probably continue to use, because of their simplicity and because I have fooled laymen and magicians alike with them.

1. As you look for the card case, which you've left in your pocket, after a trick in which a spectator has shuffled the deck, both hands enter the pockets. The hand that goes into its pocket empty brings out the card case while the hand that holds the deck leaves it behind and comes out with the stacked one.

The sequence is blocked as follows. Both hands enter their respective pockets at the same time, while you look at the empty hand. First bring that hand from its pocket with the case; and shortly after, bring out the other hand with the cold deck. The deck is left on the table, so that the hand that held it can open the card case and remove the Jokers from it. Before putting the deck away, you suddenly remember another trick

you want to perform: a trick that makes no use of the stack (but leaves it intact), and does, if possible, make use of the Jokers you've just brought out. You later employ the stack to your best advantage.

Sometimes, after switching the deck and bringing out the card case, I slip the deck into the case and give it to someone who shuffled the pack in a previous trick, asking him to keep it safe while I perform, say, a coin trick. After this trick, I retrieve the deck and continue with Mnemonica material. Prior to the switch, whenever possible, strongly stress the fact that the spectator shuffled the cards. Later, after the switch, remind him of how thoroughly he mixed the deck.

2. The switch may be done inside a bag or briefcase as you reach in to get something: a rubber band, the Jokers, a paper clip, a marker, etc. I believe it is essential to have a sound logical reason to go to the bag or briefcase. It's not good enough to get something that is barely used.
3. Another opportune moment for a switch occurs after finishing a trick in which the deck has been shuffled by a spectator. Put the deck into its case and that into your pocket. You then realize you have left the Jokers, or any other card, on the table. Retrieve the cased deck (actually another one) from your pocket and insert the forgotten card or cards while leaving the deck in its case, which you then place on the table. Do a knife trick or a coin trick, or simply take a break, and later continue with the cold deck. It is advisable to talk to the audience during this sequence.
4. Al Baker published a trick in which a spectator is asked to put the deck into his pocket. In explaining what is desired, the performer demonstrates the actions, making a switch in his pocket and bringing out another deck, which he hands to the spectator for the trick. The switch, though it may appear somewhat bold in print, is extraordinarily subtle, since the underlying psychology is formidable. Try it out and you'll be convinced. Al Baker also explained that the deck to be switched in should rest in a vertical position in the pocket, while the deck being switched out is held horizontally (Fig. 39). This facilitates a deft switch by eliminating fumbling.



5. As you turn your back to the audience, under the pretense of not seeing the selection as it is shown to the group, you can switch the rest of the deck for a stacked one, from which the (forced) selection has been previously removed. The switch is absolutely undetectable

and inconceivable, since everyone is focused on seeing and remembering the selection. The stack shouldn't play any part in the current trick. It is psychologically faultless to set up well in advance for a subsequent trick while performing actions with the apparent goal of being exceedingly fair (in this case, by not wishing to look at the card being shown).*

The switch could be done by taking the stacked deck from the inner breast pocket of your jacket, or from under your waistband or belt, and leaving the other deck in the same place. In both cases, keep your elbows close to your body to avoid any suspicious arm movement. Once you have switched the deck you can gesture with your outstretched hands as you say, "Wait! I'll turn away. Don't show the card yet."

Sometimes it is convenient to rest the hand that holds the (already switched in) cold deck on a nearby table (Fig. 40) and leave the deck there before turning to face the group. It is even better if the table is in front of you. After a pause, turn again toward the audience and ask the spectator if he has already buried his selection in the deck. When he indicates that he doesn't have the deck, point to the pack on the table—hesitating a bit before finding it there—and instruct him to insert the card into it himself.

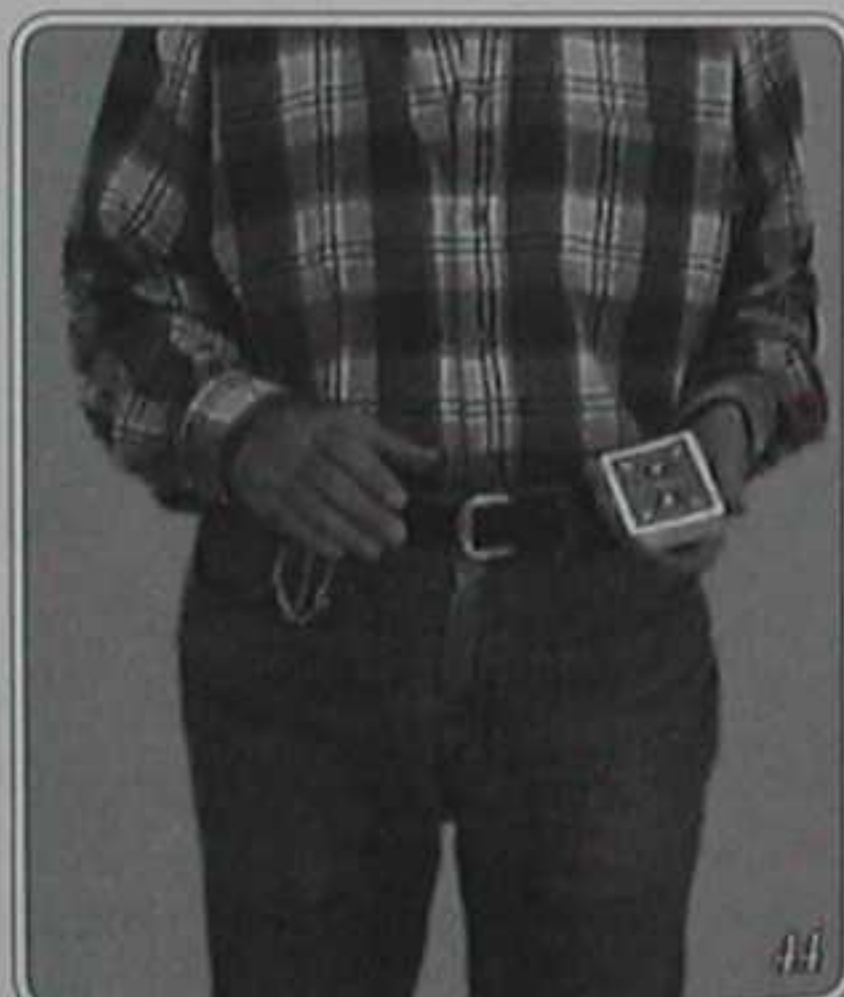
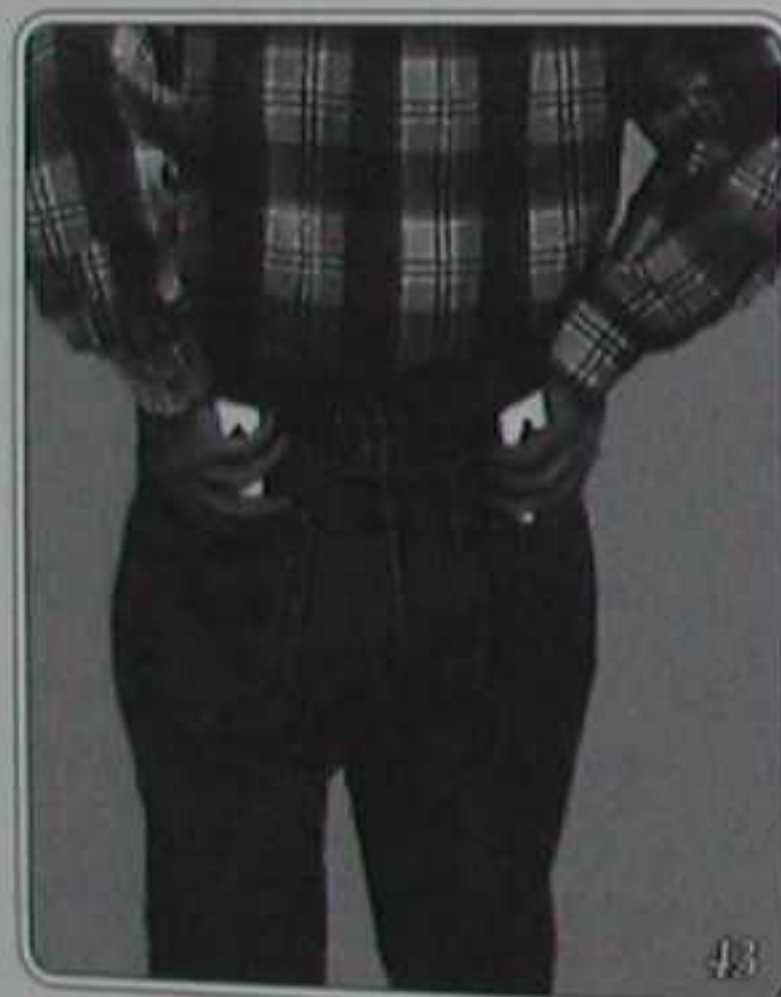


6. Incredible as it may seem, the following has been my favorite deck switch for a long time. It has long been in the repertoire of the Dutch master, Tommy Wonder, as well. After finishing a trick, the right hand carries the deck to the right-side jacket pocket. At the same time, the left hand enters the left-side pocket in a relaxed attitude. The trick is over and you are taking a rest. The astonishment from the trick still has the spectators dumbfounded. As both hands exit their respective pockets in preparation for the next trick, the right hand comes out empty while the left brings out the stacked deck. Both hands then hold the deck as if about to square it. You now refocus the audience's attention for the next trick.

* The extremely clever Simon Aronson, on p. 72 of *The Aronson Approach* (1990), describes a seated deck-switch, done under the table, that employs a similar psychological ploy.

At times I have performed this switch several times in one session, especially if the spectators and myself are standing, as you do at cocktail parties.

If I'm not wearing a jacket (which, in recent years, is most of the time), I perform the same switch in the back pockets of my jeans. After the actions shown in Figs. 41–44, simply bring the hands together again.



7. This switch is an embellishment on another fine idea by Al Baker. Two cards that lie together in the stack—let's say Cards 23 and 24—are forced on two spectators. They return their cards to the unstacked deck and shuffle it thoroughly, without you touching anything. You next show your pocket empty, put the deck into it and then locate the two cards "through a super-sensitive sense of touch". You then bring out the rest of the deck and continue performing with Mnemonica. To do this you previously put the stacked deck into the pocket, with Cards 23 and 24 on top. To enable you to show the

pocket empty, you have made a special double-compartment in the pocket, which is useful for other tricks as well. Manuel Cuesta told me of the formidable idea of carrying a piece of cloth that matches the pocket lining of your trousers. In a pinch this can even be an unfolded white handkerchief.* Just pull a portion of this cloth from your pocket, as if it were the lining, to show the pocket apparently empty. This method has the enormous advantage of being easily transferred from one pair of trousers to another.

8. In the bibliography you'll find two magnificent ideas by Alex Elmsley, included in *The Collected Works of Alex Elmsley, Volume I* (1991), p. 143. Also see the entries for Ireland, Giobbi and Lavand who, among others, describe techniques for switching a deck inside a pocket.

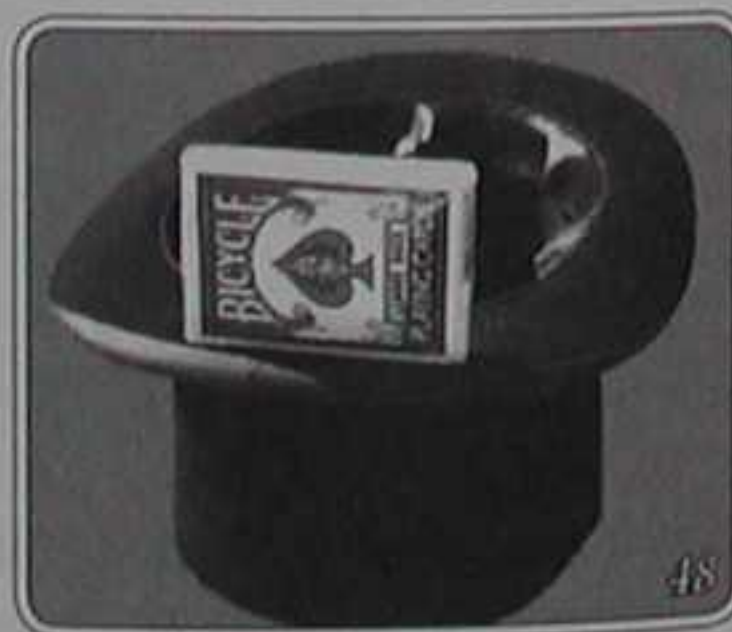
C. WITH GIMMICKS

1. **With a large wallet, introduced to get or display money or a prediction.** Secretly hold a deck under the wallet in one hand, while the other hand holds a second deck in view (Fig. 45). Flip open one side of the wallet, covering the deck you wish to switch out. Both decks are now out of view, each under one side of the wallet (Fig. 46). Comment on an item in the wallet or remove it. Then close the other side of the wallet, bringing the stacked deck into view (Fig. 47). The time required to take something from the wallet is enough to conceal the fact that the deck appears on the side opposite the one it began under. This ploy seems to have originated at the gaming tables, like the old (and difficult) technique of switching decks under a handkerchief.



* This idea is described in *The Award-winning Magic of John Cornelius* by Lance Pierce (2001), p. 89.

2. A **case shell** (a card case with its bottom side removed) is a magnificent gimmick for switching a deck. This idea by Capt. J. E. Stone is described in Hilliard's *Greater Magic* (1938, p. 208). It is used in parlor magic, with a table on which props are set throughout the performance. However, it can also be adapted for close-up work. Here is a handling I worked out, but I'm sure you'll come up with something better. You will need an expanded case shell, which you make by first separating the glued seams of a normal case and gluing them together again to slightly increase the size of the case. The underside of the case is then cut away. A stacked deck is hidden inside it. Explain that you are going to cover the case with a handkerchief. As you do so, you also cover the deck, seemingly by accident. Slip your hand under the handkerchief to retrieve the deck. However, you first lift the case shell from the stacked deck and cover the unstacked one. You then slide the stacked deck from beneath the handkerchief. You might also consider using one of the deck shells currently on the market.
3. **Fu-Manchu's newspaper servante**, hanging over the back of a chair, is very useful for switching a deck. The servante can be made up with any newspaper at a moment's notice and is described in detail in the highly interesting book *La Lección de Magi* (1985), p. 31, written by my great Argentine friends, magicians Michel and Greco. Martin Chapenter devised a similar newspaper servante, which was described in the March 1906 issue of Stanyon's *Magic*, Vol. VI, No. 6, p. 45, just after Fu-Manchu's second birthday. The Fu-Manchu design is very practical.
4. If **using a hat**, in parlor or platform conditions, a cased deck can be set balanced on edge on the hat brim, as shown in Fig. 48. At a later time the deck is allowed to fall inside the hat, as if by accident, and a stacked deck is brought from the hat in its place. The stacked deck is balanced on the hat brim "again" and the trick continues. This is a fine classic method.
5. Various kinds of **servantes, topits, etc.** are well suited for switching decks.



D. OTHER SWITCHES

1. Upon finishing a trick, pretend to make the deck travel by first palming several cards and taking them from behind a spectator's ear. Next, palm all the cards but a previous selection, which you've forced. While one hand holds the single card as if it were the whole deck, you reach with your other hand into your jacket and produce the rest of the cards

- from there. Actually, you switch the palmed deck for a stacked one in the inner breast pocket and bring that out. This deck, of course, lacks the forced selection, which you display in your other hand.
2. As you take the deck behind your back to find one of the selections "by touch", swap the deck and finish the trick. It is very useful if you are wearing a sweater but not a jacket. The switched-out deck is left under your waistband.*
 3. This switch was (or is) used by card hustlers. Sitting at a table, the stacked deck is kept in the crook of your right knee. The deck to be switched out is held in left-hand dealing position (Fig. 49, sans table). In the action of scooting your chair closer to the table, you lower both hands, holding the deck, beneath the table. When the hands are below the table's edge, they separate. The left hand leaves its deck in the crook of the left knee and helps scoot the chair forward. At the same time the right hand takes the stacked deck from behind the right knee while appearing to help move the chair (Fig. 50). While still out of view, the hands are brought together and come up in a continuing action. The position of the deck in the crook of the knee (as shown in Fig. 51) allows you to bring the hands down to the center of the sides of the chair, in a very natural manner.



* Simon Aronson explains a clever version of this type of switch in *The Aronson Approach* (1990), p. 89.

4. As you carry the deck under the table to explain to someone a procedure he is to follow, such as cutting the deck and taking the top card, the deck is switched for another you have in your lap. The naturalness of the action is totally disarming. Don't pass it by because of its simplicity.

E. SWITCHING HALF OF THE DECK

This is an idea I developed not long ago. In an unstacked deck, separate the cards of the first half of the stack (1 to 26) from the others, using Lorayne's great divide, the Green angle separation or the spread cull (pp. 356-363).

Give the half of the deck containing Cards 1 to 26 to one spectator and the other half to a second spectator. Ask both of them to give their cards an overhand shuffle. The first spectator then thinks of any card he holds (from 1 to 26). Let's say it's the 3♣. The second spectator peeks at a card from his half while you hold the packet and obtain a little-finger break under the card peeked at. Let's say it's the 8♦. Use a side steal to palm it and set the rest of the packet aside.

Take the first spectator's half into your right hand (which holds the palmed 8♦) and carry it beneath the table, where you intend to find the first person's thought-of card "by touch". There you switch the unstacked half for its stacked counterpart (ordered 1 to 26), which you have put secretly in your lap or behind your knee. Bring the switched packet and the 8♦ from beneath the table and set the card face down without showing its face. *"That's the card you thought of. Will you please name it?"* The spectator names the 3♣ and you express your excitement: *"Great! I'll go for the second one."* While you say this, locate and palm the 3♣ from the stacked half you hold. The right hand picks up the tabled unstacked half and secretly loads the palmed 3♣ on top of it. Shuffle and cut the packet, while controlling the 3♣, and then extract it from the center of the packet and set it face down beside the face-down 8♦.

Ask the second spectator, *"And what was your card?"*

"The Eight of Diamonds."

"Perfect!" you exclaim, turning up the two cards and showing them to be those thought of by the spectators.

Keep the time the half deck is under the table to a minimum. Practice the procedure thoroughly. On top of a stunning divination, you now have a half stack at your disposal.

6. OTHER USEFUL SLEIGHTS

The following techniques, which are repeatedly mentioned throughout this work, are extremely useful.

A. THE CORNER CRIMP

Secretly bending the inner left corner of a card downward allows you to locate it and cut directly beneath it. The best method for making this crimp

is, in my opinion, Dai Vernon's. The left forefinger pushes the bottom card slightly forward and to the right to expose the outer right corner of that card. The right little finger then bends that corner downward (Fig. 52) and the hands rotate the deck end for end, bringing the crimped corner to the near left.



B. COUNTING CARDS SECRETLY

The following four methods are tried and true standards. In the first, the left thumb riffles down the outer left corner of the deck, counting the cards as they snap softly off the thumb (Fig. 53). This method of counting requires good misdirection from the right hand, which moves about or gestures. The left hand, while counting,



may hang at your side or be held very high, as is done by the great René Lavand. A good way to count the cards is in groups of three (actually one by one, but with brief pauses between every three cards) while using three-beat phrases like "Remember / your / card?" "Think / of / it." "Don't / forget / it." This allows you to count the cards secretly as you speak, which is otherwise a challenging task. For example, if you need to count thirteen cards, use four three-beat phrases. These don't need to consist of three words. "I'll / now do / a beautiful trick" will do fine. Thus you count twelve cards (four times three) and then one more to make thirteen.

The count can also be made by riffling the right inner corners of the cards off the left little fingertip (Fig. 54). The palm-down right hand can conceal the procedure by holding the deck from above. This "pinkie count" can also be done with the left hand hanging at your side while the right hand performs some action required by the trick. The problem with this

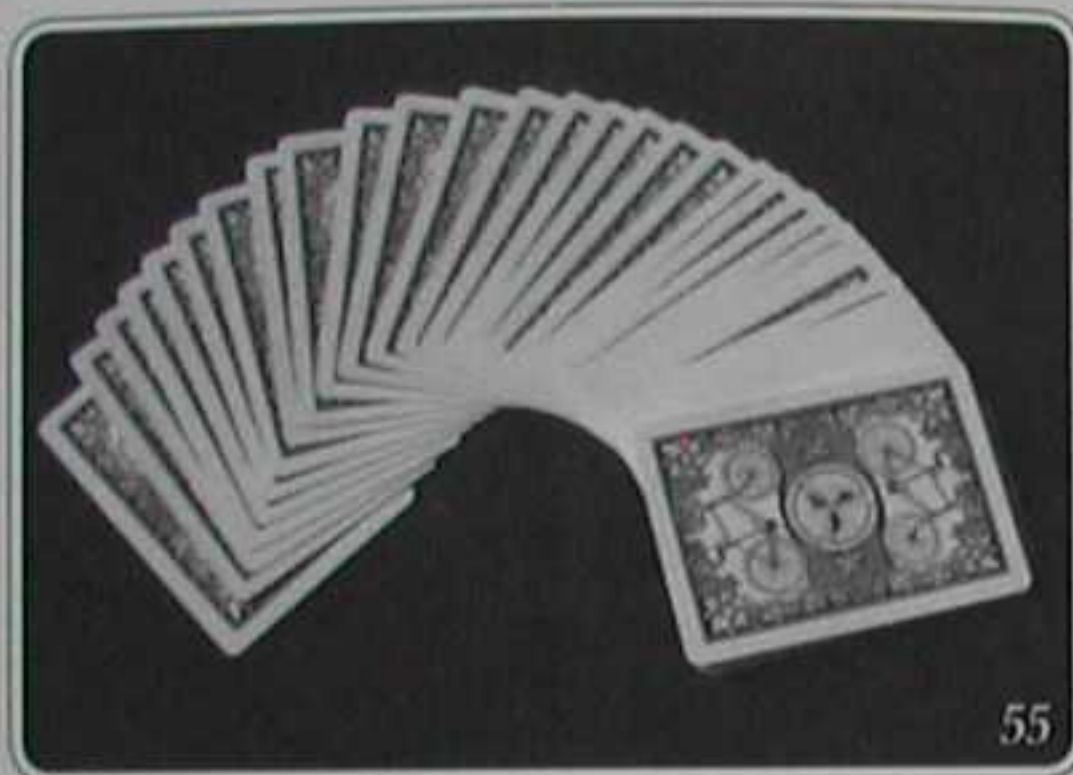


count is that, given the weakness of the little finger, counting more than eight or nine cards surely requires considerable practice.

A third counting method consists of the right thumb riffling up the inner ends of the cards. Bend the deck slightly upward and release each card from the tip of the thumb. The problems with this method are concealing the upward bend in the deck, which is visible from the front, and disguising the tension in the back of the right hand.

In *Expert Card Technique* (1940, p. 183) there is an excellent method called "the side count", in which the left middle finger does the counting.

The eye-count is a good method when the cards are spread in your hands or on the table. It is advisable to spread the cards in an arch, and to spread the pertinent area of the deck somewhat wider (Fig. 55, in which the lower portion is that of interest). In this way the outer left corners of the cards will protrude slightly from the spread, allowing you to eye-count them more quickly and easily. Here, again, it is useful to count by threes.



C. PALMS

I recommend the palms described in Vicente Canuto's *Cartomagia Fundamental*, in Roberto Giobbi's *Card College* and in Erdnase's *The Expert at the Card Table*, as well as those derived from Little Tamariz's perpendicular control, described in *Sonata*. See also Hugard and Braue's *Expert Card Technique*, the works of Dai Vernon, and Ascanio's lecture notes *The Psychology of Palming* (also included in the English translation of *La Magia de Ascanio*).

D. HOFZINSER'S SPREAD CULL

Hofzinsler, the great genius from Vienna, creator of exquisite sleights and tricks of unsurpassable construction, which constitute what I consider the best card magic of all time, also devised this technique, which allows us to slip a card secretly under a spread held in the hands. Hofzinsler's goal was, from what we know of his work,* to control a returned card to the bottom of the deck. However, in later developments of the sleight by the magic community, the technique was expanded to gather several cards (generally four) secretly while running through the face-up deck.† Various

* Thanks to Ottokar Fischer, who compiled and published it in 1910 under the title of *J. N. Hofzinsler Kartenkunst*. This book is essential reading for anyone who wants to understand and enjoy the highest form of card magic.

† This sleight is also the basis of various outjog spread-controls widely used these days.

handlings have been published (from Ed Marlo to Larry Jennings to Christian Chelman, and others).

I learned this cull from my esteemed friend Ricky Jay, one of the individuals who contribute the most to the art of magic in general and to card magic in particular. I later arrived at such a simple and direct personal handling of the move that I began using it for four cards and eventually for gathering a complete suit. In the early 1990s I realized that, by using appropriate patter and misdirection, I was able to cull half the deck, so that I could separate the red cards from the black, or the two halves of the Mnemonica stack.

In memorized-deck work, it comes in very handy for slipping cards into certain positions, to transport a given card to the bottom prior to palming it, etc. There are many applications indicated in this book and, indeed, this very appendix.

The basic culling technique consists of this: While spreading the deck face up in the hands, running the cards from the left hand to the right, the left thumb is rested on the face of the card directly above the one to be controlled. If, for example, you want to slip the 8♥ (14) to the rear of the stacked deck, the left thumb makes contact with the 6♠ (15), anchoring it (see Fig. 14, p. 334). The right fingers pull the 8♥ from below, toward the right of the spread, disengaging it from the other cards (see Fig. 15, p. 334). The culled card (the 8♥) will automatically ride to the rear of the deck as the spread is closed. Observe in the pictures how both little fingers act as stops or guides at the inner end of the spread, preventing the card in question from protruding during its journey. Another important point: Tilt the hands forward to prevent the culled card from flashing at the front edge, especially to those spectators seated low or at a distance. On the other hand, there is no need to worry about the finger movement of the cull being seen, since it is virtually the same movement employed for spreading the cards from hand to hand.

When controlling a single card, I often delay the action of pulling the card free of the spread. When the desired card appears, I pull it only slightly to the right to conceal it under the card above it. I then run another three or four cards from left to right and lift my left thumb. I stop for a beat and lower the thumb onto the card above the one being culled. Looking up at the spectators, I say something and at the same time slip the concealed card to the right of the spread.

To cull several cards, the same procedure is used with each subsequent card, slipping it under the previous one. In those cases where desired cards happen to lie together in the deck, the process becomes much easier. After disengaging the first card from the spread, all your right fingers have to do is pull the following cards to be culled to the right, without resting the left thumb on the card above, since the second and following cards will slip

easily and cleanly beneath the spread. It is best not to pull these subsequent cards any farther to the right than the first one. Try it out. Also, on spotting two or three desired cards that fall together, you may look up, as you don't need to watch the cards at such times. Moments in which you don't look at the cards greatly contribute to very strong misdirection, since you direct your gaze at the spectators' eyes, drawing them away from the cards.

Moving the hands and cards from place to place to show them to different people is also very useful in helping to conceal the culling actions. But why are you showing them the cards? That's the main thing about this sleight: You must have a reason to show the cards to the spectators (not just looking at them yourself), and it should be an interesting reason for them. For example, if you are culling from four and thirteen cards, you could run through the deck under the pretense of showing that the card they selected or named is the only one missing (after having lapped it or palmed it). When culling a larger number of cards (up to twenty-six) I use a different sort of psychological cover. I run the cards rapidly between my hands and begin to utter questions and vague requests, such as *"Let's see—you, who was the one who..."* I cull six or seven cards and continue running through the deck, during which I turn to another spectator. *"No, not you. You did not... right?"* The spectators don't know what I'm referring to and they are trying to figure it out. *"You didn't take a card earlier, did you?"* They try to remember whether that spectator had taken a card while I control another six or seven cards. *"Never mind. Think of any card you see here, but don't think of the..."* Pause. Everyone is expectant, wondering which card is to be avoided. *"And you guys, don't you say anything—don't think, because that would confuse those who..."* I turn toward another group of spectators, having culled about twenty cards, and then turn back to the previous spectators. *"Have you already seen one that's not a picture card and that appeals to you—and that is in the deck?"* I now cull the last six cards. I close the spread and ask for the name of the card freely thought of. I then either locate it quickly by riffling through the correct half, palm it and produce it from a pocket; or I find it openly and do a quick trick with it, such as making it rise to the top of the deck, or transforming it into another card (using a top change), etc.

Here are some important details. Change your pace from time to time as you spread the cards. Look up when you see several desired cards lying together, and cull them without looking at your hands. Do everything as quickly as you can and display a certain nervousness and haste (without overdoing it) to create some puzzlement and restlessness. If I want to separate the colors, I leave the first six or seven cards with the colors mixed, so that the spectators get to see a mixture of colors in the spread. Realize that if you want to cull, say, all the red cards, that color will begin to disappear from the spread—a fact that may be detected. Once the spread is closed, I

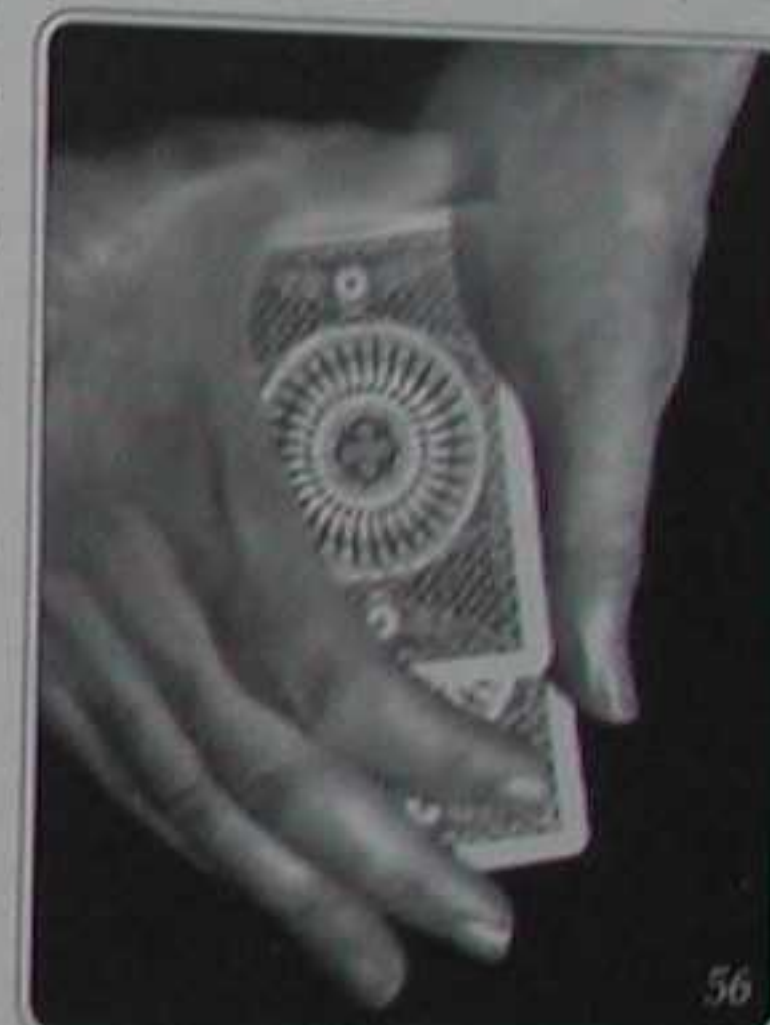
show the top six or seven cards singly and then playfully gather the two or three red cards above the blacks. I then reassemble everything and cut the three red cards to the rear of the deck, bringing them together with the other red cards.

To reposition a card while spreading through the deck face up, cull the desired card under the spread and then look for the place you wish to insert it. Then, with the help of your right fingers, push it to the left to slip it into that spot.

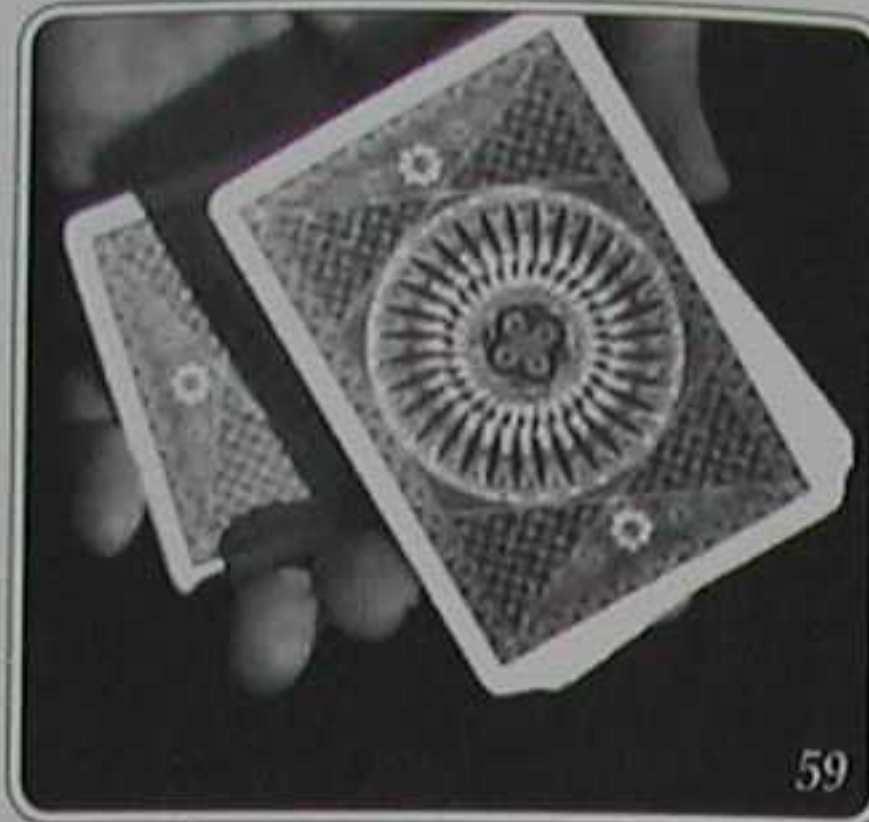
E. THE TAMARIZ PERPENDICULAR CONTROL (TPC)

I devised this sleight in 1962. Since then I've found it useful for an incredible number of purposes. Nowadays (forty-two years later) I use it to control one or more cards to any position in the deck, to lap a card, to palm a card in either hand (in classic palm, Tenkai palm or lateral Tenkai palm), to reverse a card, to force a card, to glimpse cards, to shift cards from place to place, to switch small packets, to rotate cards secretly end for end, to load a card into a card case or sleeve, and to do false deals, false shuffles, concealments, productions, transfers, secret card folds, etc. Although the sleight is described in detail in *Sonata*, as well as on video tape, and in a monograph written by Jim Krenz, I'll describe it again, briefly, for your convenience.

Hold the deck in left-hand dealing position, with the thumb stretched along the left edge and the little finger at the right edge, near the inner right corner. We will assume that a card has been returned to the deck and is left protruding from the outer end. With your right middle and ring fingers, push the card into the deck (Fig. 56), secretly anglejogging it slightly, so that its inner right corner protrudes from the right side of the deck and makes contact with the left little fingertip (Fig. 57, right hand omitted). Your left thumb, lying at the outer left corner of the deck, conceals the left outer corner of the card being controlled. If your left thumb now draws that corner



inward (Fig. 58) until it reaches the inner left corner of the deck, the card will rotate ninety degrees counterclockwise, aided by the left little finger, which pushes outward on the inner right corner of the card. In this way the card is brought perpendicular to the deck (Fig. 59).



The right hand, maintaining its position over the deck, conceals the protruding portion of the card (Fig. 60). The left hand tilts the deck about fifteen degrees to the right to cover the only bad angle: from above and to your left. Keep in mind that the left thumb must conceal the corner of the card during the pivoting and, when the card reaches its perpendicular position, the thumb assures that no part of it protrudes from the left side.

From this position, push a few cards from the top to the right, to cover the protruding portion of the card in perpendicular position. The right hand may now leave the deck (Fig. 61).



Use your left thumb to continue spreading cards from the top, while you move the left hand to the left and position your right hand palm up and stationary to support the spread (and the perpendicularly turned card) from beneath. As the left hand moves leftward and the right fingers

hold the turned card in place, the card soon becomes disengaged from the spread and ends up lying lengthwise under it. Twist your left hand counterclockwise at the wrist to bring the cards at the left end of the spread parallel with the hidden card being controlled (Fig. 62, exposed from below). Now begin to close the spread, at the same time slipping the turned card under and into alignment with those at the left end. Finally, turn your left hand clockwise, straightening the wrist, as you square the deck and leave the controlled card on the bottom.



Suppose you wish to shift a card—let's say the 8♥—to another spot in the deck—under the 5♦, for example. First cut the 5♦ to the rear of the face-up deck. Locate the 8♥ (by counting or riffling with the right thumb at the inner end) and get a left little-finger break under it. With the left ring and little fingers, push the card to the right, as if beginning a side steal, causing the right inner corner to protrude slightly from the side of the deck. Shift your left little finger under the edge of the protruding corner of the 8♥, but do not insert it into the deck. Place your right thumb at the inner left corner of the deck and press your left thumb against the outer left corner of the 8♥, which likely will protrude from the left side. Slide the left thumb toward the inner end, carrying the corner of the card with it and pivoting the card to perpendicular position. Complete the control as described above, which leaves the 8♥ under the deck—and under the 5♦, our goal. You can also feed the 8♥ between other cards, inserting it at a desired spot, before you close the spread.

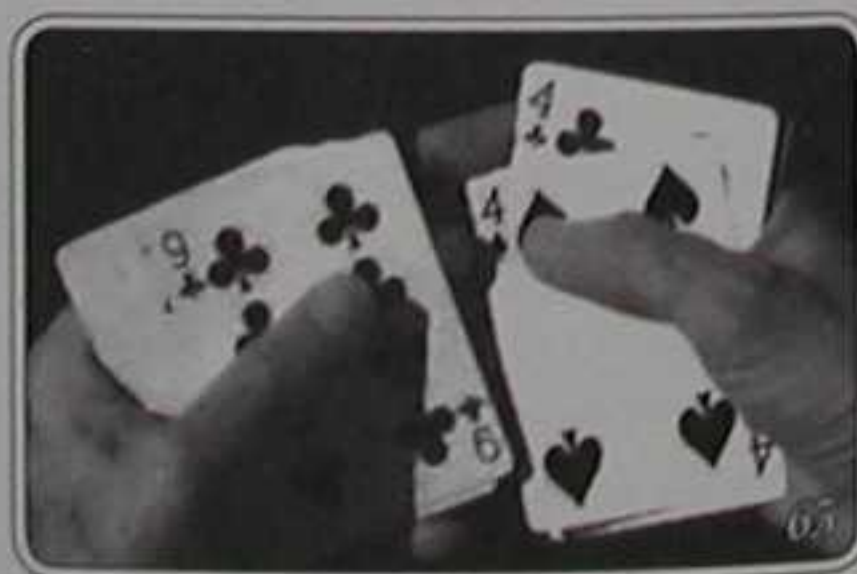
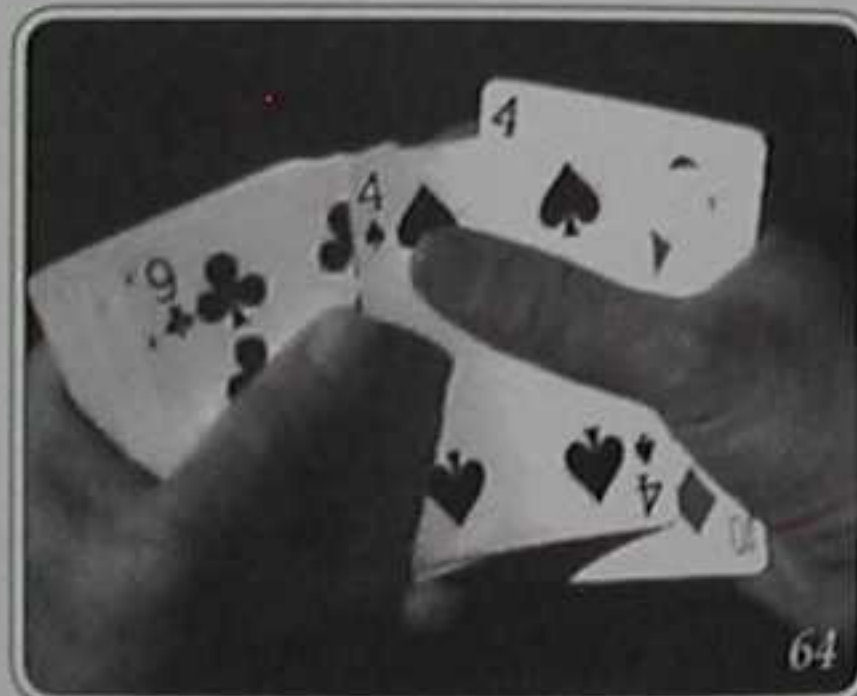
Elsewhere in this work I explain how to use the TPC to control several cards that have been slightly injogged (p. 341), how to glimpse one or two cards buried in the center (pp. 330 and 114) and how to make one or several cards magically appear on turning over a ribbon spread (p. 217).

F. THE GREEN ANGLE SEPARATION

This is a beautiful and extremely useful procedure, devised by my friend, the extraordinary Swedish magician and creator, Lennart Green. It is built on earlier culls by Harry Lorayne and Ed Marlo, which we will discuss shortly. What it accomplishes is to separate several cards from the rest of the deck as you show every card, running them singly from one hand to the other. With his kind permission, I will briefly describe Lennart's procedure.

Let's assume that you wish to separate Cards 1 through 26 of the Mnemonica stack from Cards 27 through 52. Take the face-up deck into left-hand dealing position, with its face turned toward you, and begin to peel cards singly into the right hand. Take those that belong to the first half of the stack deep into the fork of the right thumb, with their lower left corners between the ring and little fingers, and the upper left corners above the forefinger. Your index, middle and ring fingers hold the cards at the left side, and the little finger steadies them at the inner end.

The cards of the second half of the stack are peeled into a slightly diagonal position in relation to the others, with their upper left corners cradled between the index and middle fingers, and the lower left corners below the little finger. Fig. 63 shows the positions of the two groups. Figs. 64 and 65 show the hands continuing the sorting procedure, which is done rapidly and secretly as the cards are peeled singly from the left hand into the right. When you have gone through the entire deck, turn your right hand palm down and, with your left hand, grasp the upper packet (which now points to the left). Then move your right hand to the right, pulling the lower portion free. The position of the right fingers makes this very easy. In a continuing motion, throw the right hand's packet onto the left's.



G. LORAYNE'S "GREAT DIVIDE" AND MARLO'S "FIFTH OBJECTIVE" CULLS

In the early 1970s, Harry Lorayne and Ed Marlo independently devised similar sorting procedures. Lorayne published his in a monograph titled *The Great Divide* (1972).^{*} Shortly after, Marlo's findings appeared in *Marlo's Objectives* (1973).[†] The concept is identical to that of the Green angle

^{*} Aside from the wonderful technique itself, this work includes some very good applications, described with the usual ease and vivacity of this magnificent magician and friend.

[†] See "Fifth Objective", p. 11, which contains refinements in handling worth noting.

separation, but the right hand's grip is different. Here you injog the cards you desire, while keeping their sides aligned with the rest (Fig. 66). When all the cards have been peeled into the right hand, it turns palm down and the injogged cards are pulled free by the right fingers and thrown on top of the rest.

There are other methods to separate three, four or even more packets while running the cards from hand to hand (by Ariston, Marlo, Gene Finnell and even myself), which allow us to sort a whole deck at considerable speed. The reader will certainly be able to imagine them or figure out his own.



NOTE FOR SAILORS

It is taken for granted that good Mnemonicians (those who use Mnemonica and therefore belong to the community whose search for maximum mystery and optimal magical effect is an almost religious passion) should strive to make use of the impressive and clever arsenal of card magic. They will therefore wake up practicing the Zarrow shuffle and will have breakfast with the push-through shuffle (Dai Vernon's version incorporating Dad Stevens's handling tips, described in *Dai Vernon's More Inner Secrets of Card Magic* [1960], p. 43). Halfway through the morning they'll do fifteen glimpsing exercises, have lunch with the invisible pass (the Hofzinser [a.k.a. Herrmann] turnover pass or the Hugard and Braue version) and perfect it during siesta. As a mid-afternoon snack, nothing better will be sought than a series of faros and antifaros that leave the deck as it was at the outset (though somewhat sea-sick); and before, during and after dinner he will practice his top changes, counts and culls. All of this is built on the presumption that he exercises his palms, transfers, passes, double turnovers, double and false deals, etc. over the weekends, Christmas holidays and summer vacations, and that he studies magic psychology from eight to ten hours a day, and devotes continuous thinking to his quest for the optimal magical effect, total magic and the ultimate illusion.

It's easy. All you need is a love of magic in general and card magic in particular.

Bibliography

(With Commentary)

Bibliography

I. TRICKS WITH A MEMORIZED DECK AND WITH OTHER STACKS*

ANONYMOUS

In a twenty-four-page booklet published by Abbott's Magic Company and titled *Magic Card System* (undated), there is a description of an arithmetical arrangement, consisting of adding four to the value of each proceeding card. Some interesting tricks with that setup are explained.

ACKERMAN, ALLAN



This great expert and magnificent technician has described interesting material with a memorized deck in some of his works:

"The Programmed Deck" in *Magic Mafia Effects* (1970), p. 36; "For Magicians Only" and "The Three Card Location" (by Steve Ehlers) in *Las Vegas Kardma* (1994), pp. 139 & 173; and "Ackerman's Opener" in his *Lecture Notes 1992*, p. 3, which is a good opener that ends with the whole deck in order, after doing Vernon's "Triumph": a wonderful thing that I have included in my own repertoire (see p. 264). In his routine, Ackerman uses an interesting stack ("Tetradistic") and does a Marlo trick originally published in *Ibidem*, No. 8, p. 38 (see the entry for Marlo in this bibliography), ending with a very direct assembly of four of a kind, the value of which is selected by a spectator.

* My thanks to Simon Aronson for his generous permission to use the data that he compiled and sent me, which forms the foundation for this bibliography.

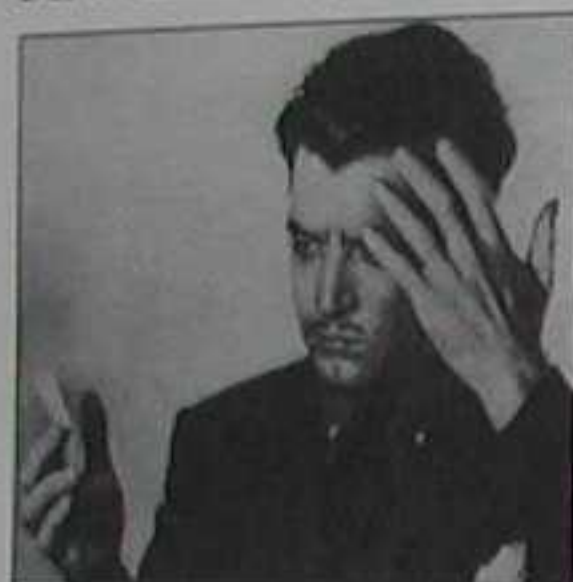
ALDRICH, STEVE
The Stacked Pack (1991).

ALLERTON, BERT



See "Estimation Card Stab" and "Name a Card", from the section titled "Tricks with a Stacked Deck" in *The Close-up Magician* (1958), edited by Robert Parrish, p. 36. His "Card Memory" routine, described in *Hugard's Magic Monthly*, Vol. XIX, No. 3, Nov. 1961, p. 29, is direct and powerful, as is all the material performed by this wonderful professional of close-up magic (who, incidentally, had great faith in the memorized deck, which is the case with so many professional cardmen).

ANNEMANN, THEODORE



In his "A Real Psychic Card Test", described in *The Jinx*, No. 3, Dec. 1934, p. 11, a spectator selects a card and draws it on a slate, while the magician, mentally following the drawing, makes an identical one on another slate. Also see his "One in Fourteen", which originally appeared in the March 1927 issue of *The Linking Ring*, Vol. VI, No. 1, p. 41, and later in his *Book Without a Name* (1931), p. 13. This is a card divination accomplished with a cyclic stack, and can be adapted to a memorized deck. Both of these Annemann tricks also appear in *Encyclopedia of Card Tricks* (1939) edited by Hugard, pp. 232 and 204 respectively. Also in *The Book Without a Name*, "An Original Set-up Discovery" (p. 11) shows how one can rapidly set the whole deck into Eight-Kings order.

The fertile mind of Annemann has also tackled the subject in his 1934 booklet *S-h-h-h...! It's a Secret* (a wonderful one, by the way), in the trick titled "The Lady and the Gentleman" (p. 43), based on two ideas by Al Baker that produce a written double prediction of two freely selected cards. He uses a billet index, the one-ahead principle and an arranged deck. Two more subtle ideas found in this work are "Dual Sympathy" on p. 28 (which features the idea of having a spectator hold the deck to the magician's forehead, permitting the latter to glimpse the bottom card) and "Another Sympathetic Mystery" on p. 29 (which uses the estimation of a cut and a bit of fishing to determine a card someone cut to). This method is extremely useful and is often and



successfully employed by the Spanish Mnemonica-expert Ramón Riobóo. "The \$1,000 Test Card Location" on p. 46 is a fine effect, based on an idea mentioned, according to Annemann, around 1907 by Ellis Stanyon, in which a spectator genuinely shuffles the deck before he freely chooses and buries a card in it. Yet the magician, without looking through the cards, names the selection. (Frank Garcia takes the effect a step further in *Million Dollar Card Secrets* [1972]. See "Clear Voyant" on p. 67.) The previous three Annemann tricks are also included in Hugard's *Encyclopedia of Card Tricks* (pp. 213-215).

In *The Jinx*, No. 40, Jan. 1938, there is the excellent effect "The Ultra Find" (p. 267), based on ideas by Charles Jordan and Arthur Finley, that gave birth to my trick "T.N.T.", described in the present work (p. 223). On p. 825 of *The Jinx*, No. 148, Sept. 1941, there is a trick named "Card Voice" (based on Jordan's "The Sagacious Joker", which uses a "tattle-tale card" to divine three cards that spectators have placed in their pockets without looking at them. It's bold, but can be a great effect.

All these effects can also be found in the Max Abrams's wonderful compilation, *Annemann: The Life and Times of a Legend* (1992).

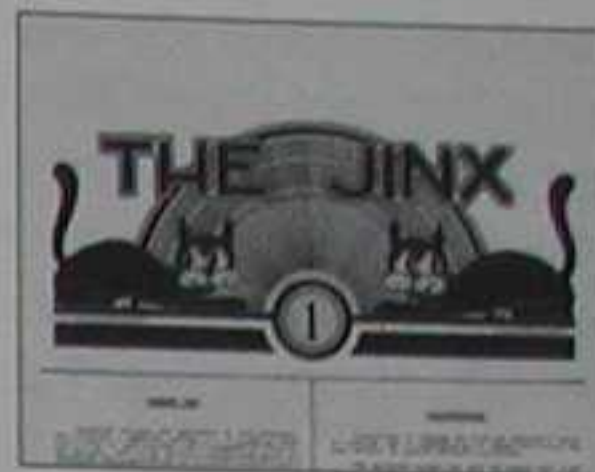
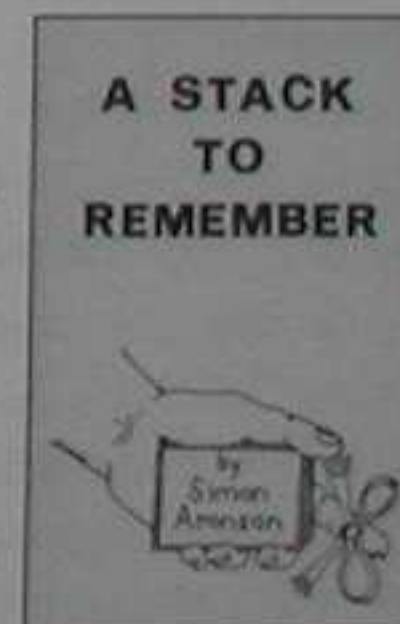
ARONSON, SIMON



As I have mentioned elsewhere in this book, I regard my admired friend Simon Aronson as the one magician who has contributed the most to memorized-deck work since the times of Nikola. Therefore, all of his tricks are models of analysis, creativity and subtlety. I heartily recommend studying the magnificent effects from his books, which also include excellent material without the memorized deck.

Aronson has recently gathered several of his books into a single volume titled *Bound to Please* (1994), but the pages I cite below are from the original editions.

In his wonderful booklet, *A Stack to Remember* (1979), he describes the excellent Aronson stack, which was a great step forward from all previously published stacks. It reawakened interest in the memorized deck among well-versed magicians, especially in America. This monograph also contains explanations of all the effects built into the stack, and a bibliography of great interest to the student.



Even earlier, Aronson published a card location called "Some People Think" in *Kabbala*, Vol. 2, No. 8, April 1973, p. 58, in which a spectator is allowed to give the memorized deck a riffle shuffle, which was very surprising. This trick also includes a great presentational idea. "Lie Sleuth", on p. 59 of the same journal, is based on a plot idea by Vincent Dalban (as is my trick, "The Liar", included in this book, p. 218), and features a provocative and clever presentational element suggested by David Solomon. Also in this issue of *Kabbala* (p. 60), see Aronson's "Group Shuffle", a most original presentation, in which three cards are divined after a collective shuffle by several spectators.

In *The Card Ideas of Simon Aronson* (1978), "General Observations on the Memorized Deck" (p. 88) contains sharp ideas and comments about magic with a memorized deck. "Two-Card 'No Touch' Location" (p. 95) is based on a bold but very deceptive use of estimation, carried out while a spectator gives the deck an overhand shuffle. "Four Stop Intersection" (p. 100) is a complex and intelligent way to divine four cards sighted by spectators under truly clear conditions. "Histed Heisted" (p. 104) contains a marvelous climax for the classic effect that the French call "Raynaly's Trick", variously referred to in English as The Miracle Divination, The Princess Card Trick and the matrix principle. The deck is divided among a number of spectators and each is asked to think of one of the cards he holds. The deck is then reassembled and shuffled. Several groups of cards are shown to the spectators, who say whether their card is among them, after which all the cards are divined. The trick was brilliantly adapted for the memorized deck by Louis Histed. Ever since I read Aronson's version, I have applied his climax of an impossible prediction to my presentation, which yields amazing results with laymen and magicians alike. "S-D Plus" (p. 111) routines three impossible locations of cards sighted by a spectator and, as Aronson points out, are not particularly attractive to laymen but are tremendously baffling to experts. "Center Cut Location" (p. 117) is an ingenious idea that allows one to ascertain the identity of a card sighted by a spectator after he draws a packet from the center of the deck and shuffles it.

In Aronson's *Shuffle-bored* (1980), he explains "Divided Deck Shuffle-bored" (p. 13), "Delayed Location Effects" (p. 15) and "Selection Shuffle-bored" (p. 19), which are variations on his idea for determining the number of face-up cards in a packet from a deck that spectators have shuffled repeatedly (turning packets over as they please). In the present work, see the magnificent version by Ramón Riobóo titled "Control in Chaos" (p. 116).

The Aronson Approach (1990) contains "Bait and Switch" (p. 85), a demonstration of supposedly great skill, including an interesting switch of a shuffled deck for a stacked one. "Any Card, Then Any Number" (p. 93) is

a study of the classic card-at-any-number premise that resorts to different methods than those described in this book. "Four Part Harmony" (p. 101) is an extraordinary and well-structured trick where four cards are divined under totally impossible conditions. I had the good fortune of watching the author perform this on one of my visits to Chicago, and can assure you that its impact is very powerful. In "Memorized Math" (p. 113) Aronson tackles some of the interesting connections between the memorized deck and several mathematical principles, such as the stay-stack. Also considered in the article are methods for secretly counting the number of cards in several packets at a time, the relationship between a riffle shuffle and the memorized deck, and several formulas for procedures of the down-under type of deal.

Simon Says, Lecture Notes #1, 1992, contains "Lazy Memory" (p. 15) and "Everybody's Lazy" (p. 20), which are two brilliant studies with variations and added climaxes for Doc Miller's "That Number Down", commonly known as "The Lazy Magician", after Al Koran's presentation of the trick. *Simon Says, Lecture Notes #2*, 1992, includes "Twice Remembered" (p. 10), which is another of Aronson's intelligent applications of the memorized deck to the "Lazy Magician" principle, resulting in a surprising prediction effect.

Just before I finished completing the Spanish edition of *Mnemonica* for press, *Simply Simon* (1995) came out, with a chapter of more than seventy pages devoted to ideas and effects with the memorized deck that are of the highest interest. Among them are an assiduous study of the concept of using the stacked deck as an open card index, and the combination of a memorized deck with a one-way deck and the gray code principle. Also included are the tricks for the stacked deck from his *Simon Says* lecture notes, mentioned in the previous paragraph, and two other effects built on the well-known "Fate's Datebook" of Alex Elmsley. These are "Happy Birthday" (p. 96) and "The Calendar Card" (p. 103). "Past, Present and Future" (p. 153) is a triple card-divination, while "Self Centered" (p. 187) is a highly effective combination of John P. Hamilton and Gene Finnell's free-cut principle with the memorized deck.

Shortly after *Mnemonica* was published in Spain, Aronson's *Try the Impossible* came out (2001). It contains a full chapter, "Unpacking the Aronson Stack", devoted to further marvels using his arrangement.

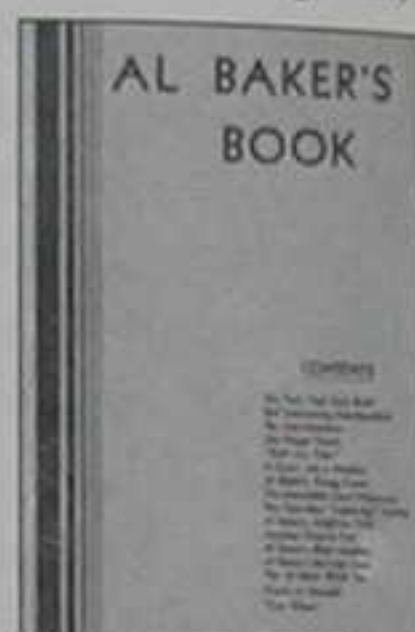
BAKER, AL

In his excellent *Magical Ways and Means* (1941), Baker describes a magnificent effect, "An Impossible Count" (p. 98), in which several spectators cut the deck freely and put packets in their pockets. The magician divines





the number of cards in each packet. In *Al Baker's Second Book* (1935) he explains an extremely clever method for a prediction, carried out by two people, called "Me and the Missus" (p. 27). In *Al Baker's Book* (1933) he explains his extraordinary version of "A Card and a Number" (p. 4) (see my version on p. 207). In *The Jinx*, No. 35, August 1937, p. 237, Annemann describes his excellent three-phase routine, "Mind or Muscle?". In the first two phases, two selections are located as the magician holds their owners' wrists. In the final phase, Annemann divines a third selection, using Baker's "Impossible Card Discovery" from *Al Baker's Book* (p. 10). The selection is made in an incredibly fair manner and the card kept hidden in the spectator's pocket, while the magician divines it by merely touching his helper's forehead. "Cards of Thought", in the same book (p. 11), is a brilliant version of "The Miracle Divination" that acquires tremendous power when done with a memorized deck. This is done with five series of ten cards, each mounted on display boards, and subtleties typical of the great Al Baker.



In *Jacob Daley's Notebooks* (1972), Notes 458, 627, 628 and 640 deal with memorized-deck ideas by Al Baker (see Daley below).

BELL, GORDON

In *The Linking Ring*, Vol. 36, No. 2, April 1956, Gordon Bell explains a two-person book test that employs a memorized deck (p. 92).

BERNAT, JUAN B.



Among Spanish authors, my admired friend Juan Bernat is, without question, the one who has most seriously studied, written about and used a memorized deck. Among his contributions to this field is a good psychometry effect, which appears in his book *Pequeñeces Mágicas—Cartomagia, 30 años después* (1981): Six selected cards, after being mixed, are returned to their "owners" (p. 114).

His *Cartomagia—"El mundo maravilloso de los naipes"* (1953) is a brilliant work that has meant a great deal to Spanish cardmen. In it are various memorized-deck effects, as well as an extensive and thorough chapter devoted to stacked decks of all kinds (pp. 323–344) and, in the case of mathematical stacks, diverse methods for ascertaining the position of a card at any

moment. He even explores methods for locating cards after a Klondike shuffle or a single antifaro.

Many of the effects described are creations of the author. "Una sesión de espiritismo" (p. 479) is an extraordinary and complex effect in which two freely chosen cards appear at positions in two packets, determined by the values of two other selections. Furthermore, the original two selections are divined through automatic writing by a blindfolded medium. (I'll never forget the young and clever Luis García Soutullo performing this effect and leaving an aura of mystery throughout the room.) "Recordando a Cipolla" (p. 474) is based on the effect described by Thomas Mann in his story *Mario and the Magician*, which features a match of three cards selected by a spectator with another three previously selected by the magician, who put them into his pocket. (A card index is used.) "El misterio del sobre colgante" (p. 472) is another complex and well-constructed effect (in the style of Hofzinser) in which two selections are divined, along with their positions in a jumbo deck suspended in the air, which in the beginning the magician pretends to memorize. In "Aunque parezca increíble" (p. 483) he describes his version of A Card and a Number. On pp. 290–302 he describes about thirty (!) simple and direct effects with a memorized deck (divinations, memorizations, rapid vision, psychometry, locations, divination of the top card of deck, etc.). Among these are two telepathy effects in which a packet is selected and sealed inside an envelope. The sealed packet is brought to a medium in another room, who proceeds to name the cards. (The envelope is secretly marked.) In the second version (p. 297), the magician not only names the ten cards sealed within the envelope, but also predicts their names (the prediction being taken from a second envelope that actually contains four prediction slips that cover all forty cards in four consecutive runs). The author also points out that the stacked deck can function as an ancient abacus that is easy to use and produces mysterious and astonishing results (see "Pocket Calculator" in this work (p. 245)—I mean the one you are holding now).

While we wait for this fine book to be republished (as soon as possible!), I strongly urge the reader to get hold of a second-hand copy. It's a genuine treasure.

BERGLAS, DAVID

The extraordinary impression this British master makes with his exquisite performances of Any Card at Any Number have caused Jon



Racherbaumer and others to call it "The Berglas Effect". His method was finally published in David Britland's 2002 volume *The Mind & Magic of David Berglas* (p. 527). A memorized deck is only part of the story, and reading this section, along with the rest of this magnificent book, illuminates the reasons for the legends grown around this superlative performer, and provides great lessons for us all.

BRAUE, FRED

In Braue's "Roundabout" column in *Hugard's Magic Monthly*, Vol. XIII, No. 11, April 1956, there is a divination of a thought-of card (p. 418). Also, *The Fred Braue Notebooks*, published by Jeff Busby, include the following effects:

In *Volume Four* (1985), "Routine with a Prearranged Deck" (p. 13). It starts with a trick called "Sympatico" that uses two stacked decks. A card selected from one of them (which the magician learns by looking at the card above) matches another selected from the other deck (forced as follows: If you know that the card is, say, 25 in the stack, deal twenty-four cards rapidly to the table and, from that point, deal seconds until they call "stop"). He continues with spelling to a thought-of card (the classic method of using several cards, each spelling with one more letter than the previous one—an idea, I believe, of Arthur Finley). There is also a divination by Paul Curry (see Curry in this bibliography). The routine concludes with a divination of a card that has been shifted to another position in the stack.

In *Volume Five* (1985, p. 29), is "Tens at 10, 20, 37, 47", featuring the idea (by Vernon, but commonly miscredited to Zingone) of cutting the same number of cards every time by gripping a packet by its ends between the thumb and fingers, and employing the thumbnail as a gauge. This principle is used to cut to the four Tens in the Nikola stack. Following this is "Marked Cards", in which the principles of marked cards and a stacked deck are combined (an idea Theodore L. DeLand used in 1912 with one of his marketed decks); and "Prearranged Pack Idea", in which the principle of the thumbnail gauge is used to place a card at a given number.

In *Volume Six* (1992, p. 1), "Prearranged Deck" begins with some observations on the memorized deck and its many extraordinary possibilities. It continues with the description of a stack that bears curious properties, a method for learning the stack in eight to ten days, and some divinations of thought-of cards.

CANASTA, CHAN

Originally from Poland, this extraordinary performer of mental miracles made his fame on British radio and television. One of the tools he masterfully employed was the Eight-Kings stack, as is explained in David Britland's book, *Chan Canasta: A Remarkable Man*, which appeared the same year as the Spanish edition of *Mnemonica* (2000). A study of Canasta's work provides great lessons for all Mnemonica users.

CARDOSO DE SEQUEIRA, GASPAR

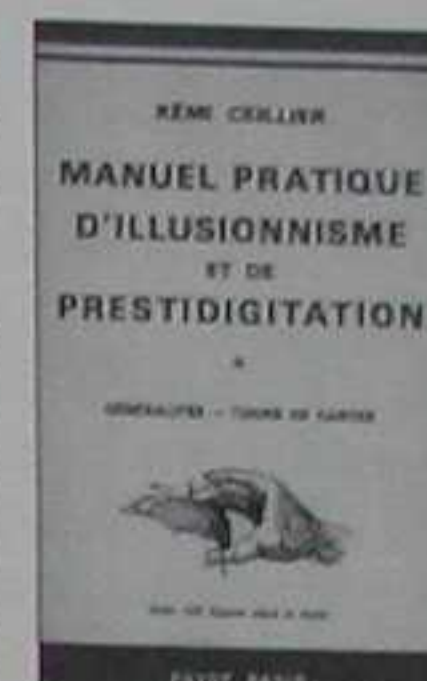


In 1612, Cardoso (who sometimes signed as Cardozo) published in Coimbra, Portugal, his *Thesouro de Prudentes*, in which he describes the mathematical stack wherein the values are arranged at regular intervals and the suits go in rotation. This stack, popularized in America three centuries later by Si Stebbins (and Howard Thurston), had been in use all the while in the Latin area of Southern Europe.

CEILLIER, RÉMI

Manuel pratique d'illusionisme et de prestidigitation (1935) includes several tricks with a stacked deck (pp. 274–283). These tricks were published earlier by his compatriot Gombert in 1929 (see Gombert below).

This book also includes a trick based on another by Ponsin: A spectator whispers the name of a card to the magician, after which the magician forces that card on a second spectator. Lastly, Ceillier describes a trick based on another by the great Robert-Houdin: A spectator takes a card from one deck and the magician palms its duplicate from another. He then has the remaining cards of the second deck scattered on a tray and shuffled around by the spectators. The magician secretly adds the palmed duplicate to those on the tray and, resting his thumb on it, instructs the spectators to take groups of cards, arranging matters so that the last one remaining (the card he is controlling) is the one that matches the selection.

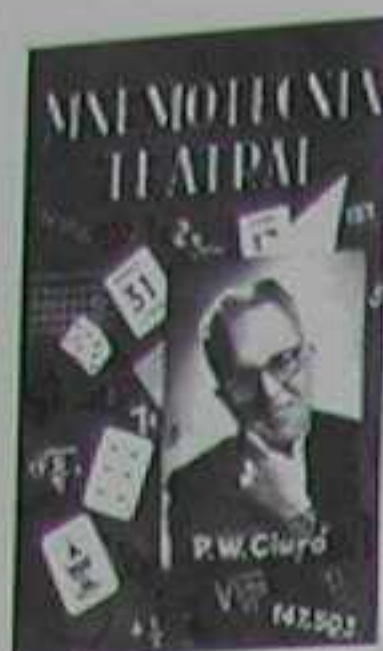


CHESBRO, VERNE

In *The Jinx*, No. 103, July 27, 1940, he describes "Mentelimination" (p. 622), a divination effect cloaked as a super-memory feat, in which the magician seems to memorize the entire deck to discover the one card missing. This is done, even though the cards are given honest riffle shuffles. Chesbro also extends his method to allow for three or four selections to be made simultaneously. A stack and key cards are responsible for these masterpieces of cleverness and subtlety. See also J. G. Thompson, Jr. in this bibliography for another brilliant effect.

CIURÓ, PADRE WENCESLAO

In his work *Mnemonia Teatral* (1959), he exposes various methods using syllables to memorize a stack (some are ingenious, such as the one on p. 130). He also describes a very curious effect: After some apparently honest shuffles, a spectator gives the deck a cut. The magician secretly learns



the identity of the top card, after which he directs the spectator in laying out all fifty-two cards, face down, in different spots on the table. On turning them face up, they are found to be perfectly arranged by suit and value, in four rows. There are also some minor tricks on pp.137-143. I should point out, as always, the warmth, the psychological subtlety and extraordinary clarity of the writings of Padre Ciuró, with whose books so many of us in Spain started our magical ramblings.

CLIVE, PAUL

In the book *Card Tricks Without Skill* (1946), he describes Annemann's "A Real Psychic Card Test" (p. 141), which was originally published in *The Jinx*, No. 3, Dec. 1934 (p. 11), and later in *Encyclopedia of Card Tricks* (p. 232) by Hugard, under the title "The Psychic Card Test".

On p. 152, there is this quick effect: A spectator cuts a packet from the deck, takes the card he cut to, looks at it, lays it on top of the other packet and completes the cut. The magician, who has his back turned throughout this procedure, now turns to face the audience again and names the card as well as its exact position from the top (which he learns by subtracting the mnemonic number of the card from 53). A simple glimpse of the bottom card is used. It's an excellent idea, which I built on in "Exact Location", described on p. 145.

There are other tricks with an "identity pack" (using a periodical numeric order) on pp. 146-157.

CLOSE, MICHAEL



In his book *Workers 5*, which lives up to the standard of the entire series, the author (with whom I have so many common loves: magic, music, piano, the memorized deck...) makes some general observations on mnemonic stacks (p. 122), which are interesting, as are all of his writings, and which I enthusiastically recommend. He then explains several mnemonic-deck tricks, such as: "The Wishing Trick" (p. 126), in which a called for card appears on top of a shuffled deck, followed by an any-card-at-any-number effect; "Two for Simon" (p. 131), which gives two tricks that make use of the Aronson stack; and "Myopia" (p. 134), an ingenious variation of "Simon-eyes" (see Aronson above). Then comes a chapter (p. 138) in which he applies the memorized deck to five effects and provides his personal handlings for another two, ranging from classics like *The Invisible Deck*, *The Birthday Book*, *The Card Stab* and *The Haunted Deck* to effects by Roy Walton, Bill Goldman and Simon Aronson.

In "Jazzin", Michael Close discovers a beautiful analogy between jazz and the memorized deck, and reflects on the unlimited possibilities of using it to improvise pretty pieces of artistic magic. There are more than forty pages here (122-163, plus a detail on p. 91) full of psychology, subtleties, ideas and effects that every mnemonic addict should read. On the topic of improvisation with a memorized deck, also see p. 162 of the book in hand.



COLEMAN, WALTER W.

In *The Linking Ring*, Vol. 22, No. 7, Sept. 1942, he described "Spaulding's 'Audience Rapport'" (p. 21).

CORINDA, TONY

In his classic work *Thirteen Steps to Mentalism* (1958-1960), he describes several sorting systems in "Simple Card Systems" (p. 73). He also describes a quick trick and some good ideas for glimpsing a key card to determine the identity of a selection.

CURRY, PAUL



Memorized-deck material from this clever creator is pretty scarce. In his early book, *Something Borrowed, Something New* (1941) there is an interesting thought-reading effect, "Think of a Card" (no page number): The magician asks someone to think of a card and then appears to have trouble getting the thought, so he asks the spectator to cut his card to the bottom, look at it intently and bury it in the center of the deck while the magician turns his back. Glimpsing the bottom card tells him the identity of the selection. Fred Braue, in *The Fred Braue Notebooks, Volume Four* (1985, p. 13) added a presentational touch to Curry's trick. He asks a female spectator to hold his wrist, so that she can attempt to read the thought through him. The magician presses his middle finger and thumb of that hand together and the lady feels "something". On being asked, she will name the suit thus transmitted to her. The same is done with the value, and she appears to have guessed the card, using the magician as a mental conduit. The lady often ignores the fact that the magician transmitted the card deliberately to her.

DALEY, JACOB

Within that incredible collection of ideas that are the celebrated *Jacob Daley's Notebooks* (1972), are various excellent thoughts using a memorized deck (which indicate the high esteem this superb magician had for the stacked deck).



Among them, Note 458 mentions a good idea by Al Baker for using twenty-six stacked cards in a pocket as an index, with a message written on each card. I think this lends itself to wonderful effects, despite Daley's lack of detail. Note 510 explains a Do-as-I-do idea using two slates, two decks of cards (one of them stacked), in which the card the spectator chose and the one directly below it in his deck (supposedly chosen by the magician) are divined. The effect is curious and interesting, but complex. Note 627 is Al Baker's version of "A Card and a Number". Note 628 contains Baker's idea for determining how many cards are cut. Note 695 is a pretty idea explained by August Roterberg in *New Era Card Tricks* (1897): After a false shuffle, the magician deals four rows of cards face up. He pretends to memorize the fifty-two cards in the positions they now occupy and turns them face down in place. He proceeds to turn face up the thirteen cards of any suit named by a spectator, in order. Note 640 mentions Baker's pretended memorization of thirty-nine cards, after which the thirteen cards that are missing are named. The peg memory-system from Nikola's stack is used for this feat. There is a spelling idea by Daley explained in Note 231, in which the card desired is cut or passed to the appropriate position to spell to its name. Note 215 contains an idea for Card to Wallet or Card to Envelope, using a twenty-six card index (thirteen loose cards in the right pocket and thirteen in the left. Note 183 is the effect "Some Time Ago", included in this book (p. 254). As you can see, both Al Baker and Dr. Daley made intelligent use of a stacked deck.

In Notes 9 and 17 there are two ideas by Dai Vernon for using thirteen or twenty-six cards in an effect in which one of those cards is thought of. Another idea by Annemann is found in Note 377: By spelling to a card in one deck you arrive at a card; then the same card is spelled to in the other deck to arrive at the same card (both decks are stacked). Note 393 is a Charles Jordan effect using a stack and the one-ahead principle (I describe my version, "Any Cards Called For" on p. 211 of this work). Note 449 refers to the idea of wrapping up the deck in a sheet of a newspaper and bringing it to a medium in another room. The page number tells the medium the card to be divined. In Note 616 there is a pretty routing of two tricks by Leo Horowitz and T. Page Wright, using an Ace-through-King sequence, adaptable to a mnemonic stack. Finally, in Note 456 there is a system for punch-marking cards with (I think) their mnemonic numbers.

DALBAN, VINCENT

In *The Jinx*, No. 4, Jan. 1935, p. 15, is the first suggestion of the lie detector plot, posed as a problem to solve. Titled "Something to Work On", it inspired my own version, "The Liar" (p. 218 of this book).

Jacob Daley's NOTEBOOKS

TRANSCRIBED BY
Frank Corri

INTRODUCTION BY
Dai Vernon

The Sunberg Press

DECREMPS, HENRI



In the classic French work, *La magie blanche dévoilée* (1784), he describes the program performed by Pinetti. Among the thirty three items that program contains, there is a divination by a blindfolded medium of all the cards in a packet selected by a spectator (stacked deck, the magician looks at the card preceding the selected packet and codes it to the medium while telling the spectator not to say whether his card is "for example, the Two of Spades or the Three of Diamonds". The second card named is the key for the medium. He also uses a stacked deck to learn the identity of a selection and communicate it through a verbal code to an assistant who operates a prepared automaton that represents a Turkish sultan. Through a hammer the sultan holds, he indicates the value of the selection, and when the suits are named he nods at the appropriate one. In the Spanish translation of this book, titled *La mágica blanca descubierta, ó el demostrador de Física y Matemáticas declarado un simple jugador de manos* (second edition, 1792) the tricks are in Chapter XIV, p. 25, under the heading "Los naypes adivinados con los ojos vendados", and in Chapter I, p. 1, titled "El gran sultán". Curiously, at least in the Spanish edition, there is no description of a card stack, but merely a reference to a deck in an order known by heart (although it's likely Decremps was alluding to a rosary stack, described years earlier by Guyot).

DUFFIE, PETER

In his *Effortless Card Magic* (1997), he describes two approaches to the effect "Lie Speller" by Martin Gardner, using the Galasso-Stebbins stack. They are "Lie Stebbins" (p. 51) and "Lie Stebbins Plus!" (p. 54), in which one card or two cards, respectively, are divined.

ELMSLEY, ALEX



"Tell Me Three Times", on p. 396 of *The Collected Works of Alex Elmsley, Volume II* (1994, written by the magnificent Stephen Minch) is an effect of the "liar" type (the spectator lies, and the magician discovers the lie and deduces the identity of a card) done with only three cards. It is very ingenious, like everything that comes from the mind of this intelligent and creative master. The more I know him, the more I admire him.

ERDNASE, S. W.

In his marvelous classic, *The Expert at the Card Table* (1902), there is a section called "Tricks with the Prearranged Deck" (p. 179), which contains several effects, as well as an original system by Erdnase for finding any card named in a rosary stack.

EVANS, VAL

His trick "Digivision" appeared on p. 83 of *My Best* (1945), edited by J. G. Thompson Jr. While the magician holds a deck behind his back, a card is freely selected. He divines it and hands out the deck (which hasn't been switched). An excellent idea, like others by Val Evans (remember his marvelous "Multieffect Cards"). There are other versions by Joe Berg and William Larsen, Sr.

FETSCH, HEN

In *The Jinx*, No. 140, June 18, 1941, he explains "The Card Knows" (p. 792), a divination of three cards done with the help of a black cat that is drawn on a card. A good presentation.

FLORENSA, ALFREDO

A great connoisseur, an erudite, versatile and prolific author, from whom I have learned so much, the endearing Alfredo Florensa, describes in his encyclopedic *Lecciones de Ilusionismo* (1960–1985) many very interesting effects and ideas, with analysis and historical data. Especially in *Lección 7*, pp. 38–83, where there is an exhaustive analysis of the various stacks. Included is a formidable one that allows the magician to arrive at card after card by spelling the value of each, until all forty cards in the Spanish deck have been produced. He also explains different formulas for memorization (some original with him), as well as the trick of weighing the cards, the apparent memorization of the whole deck, psychometry, etc. Also see *Lección 5*, p. 71, "Un milagro de la era atómica" (using a special order that allows you to find any card called for, starting from one reversed in the middle of the deck); *Lección 13*, p. 29, "Truco para suspicaces" by Dr. Faust (stage name of my admired and dear friend, Roberto Remartínez), an application of the "endless chain" principle, first explored by C. O. Williams and Charles Jordan; *Lección 14*, p. 15, an adaptation of a Jordan trick, "Long-distance Mind Reading" (see *Charles Jordan's Best Card Tricks* (1992) by Fulves, p. 116; or Hugar's *Encyclopedia of Card Tricks* (1937), p. 174; and, in *Lección 15*, p. 53, "Un caso de clarividencia", a magnificent effect by Al Koran using two stacked decks inside two X-ray card cases (they have a small window that allows you to see the index of the bottom card of the deck inside). After a deck has been chosen, a spectator cuts it to select a card, which he retains while the rest of the deck is put back into its case. From the second deck, the performer removes the identical card held by the spectator.

FULVES, KARL

His study of *Charles Jordan's Best Tricks* (1992) contains material (sometimes rewritten) by Jordan from the 1920s and 1930s. I recommend it here, because it is currently in print while other Jordan titles are not. It's very, very interesting. Also see Charles T. Jordan below.

GALASSO, HORATIO

His rare *Giochi di carte bellissimi di regola, e di memoria*, published in 1593 in Venice, has only recently been discovered and reprinted with commentary by my friend, the ingenious Italian magician, Vanni Bossi, who also plans an edition in English for the near future. Galasso's book contains the earliest known record of the mathematical arrangement commonly known as the Si Stebbins stack. Galasso also gives a full routine with this stack (which would remain the only published instance of a card routine for many years). This routine opens with a method for stacking the deck secretly in front of the audience, during the performance of a memory feat (later repeated by Cardoso and others).

GARCÍA SOUTULLO, LUIS

In one of his books, published in very limited editions, there is a chapter devoted to Mnemonica (*Testamento Mágico: el Eterno Retorno*, 1991, pp. 172–196). There he describes his fascinating personal story and relationship with the memorized deck, as well as some magnificent tricks with it ("Rito de iniciación" and "Sumisión absoluta"). The profound studies and mathematical analysis, the poetic philosophical concepts and the intelligent reflections contained in this chapter make it worthy of reading, and a study of it will undoubtedly benefit anyone, even if you do not agree totally with some of his ideas (which can be beneficial too). Similar things could be said of all Luis's writings. By the way, he is one of the artists I have seen get the most out of the memorized deck, due to his beautiful and sensitive presentation of the tricks, and the exceptionally magical atmosphere he invokes. As I mentioned elsewhere in this work, the enriching conversations and teamwork with Luis were my inspiration for creating Mnemonica.



GARDNER, MARTIN

In *The Sphinx*, Vol. XXIX, No. 7, Sept. 1930, he describes a good idea for two-person telepathy, titled "Call It What You Want Card Trick" (p. 287). It has been republished in the excellent book *Martin Gardner Presents* (1993), p. 330.

GIBSON, WALTER

In his book *The Complete Illustrated Book of Card Magic* (1969), he describes "Various Tricks with Si Stebbins" (pp. 343–349).

GIOBBI, ROBERTO



In *Roberto Super Light* (1995), so far available only in German and Spanish, is the effect by my dear friend Ron Wohl "Danke, Herr Stebbins!" (p. 52), which, in the words of Roberto "utilizes the principle in a novel and ingenious way". For this and other last-minute additions to this bibliography, I owe thanks to Roberto (my soulmate!). See what I think of him in my foreword to Volume 1 of his extraordinary *Card College*.

GOMBERT, LOUIS

In the 1928 February and March issues of the French magazine *Le prestidigitateur*, the author describes several tricks with a stacked deck, among them the one that Al Baker would eventually describe under the title "A Card and a Number" in his small yet great *Al Baker's Book* (1933). The text of the Gombert article was reproduced in the book by Remi Ceillier, *Manuel pratique d'illusionisme et de prestidigitation* (1935). Also included are the trick in which a deck is distributed within several pockets and cards are brought out as spectators call for them, and the "Obedient Cards", which I describe in an extended version on p. 88. There is also a method for stacking the thirty-two cards of the deck while running them from hand to hand, and inserting them between the fingers (the first eight between thumb and forefinger, the next eight between forefinger and middle finger, and so on). It's a method that demands assiduous training, but seems to have been mastered by several French cardmen of the 1920s. (See 1c on p. 287.)

GRIFFITH, TONY

He published two stacked-deck tricks in his book *Griff on Cards* (1964). "Telephone Card Mystery" (p. 9) is a divination of a card by a distant medium. This employs the idea of the medium apparently calling a wrong number, which happens to be the home where the magician is performing. She does not hang up and therefore can hear everything the magician says when he next lifts the receiver. He names the card that precedes the selection in the stack: "You could have chosen any card: the Two of Diamonds, the Jack of Spades...anything." She then hangs up. Someone in the party calls her, upon which she answers and



names the card. The other trick, "A Question of Coincidence" (p. 12), is a routine using the Galasso-Stebbins setup.

GUYOT, GILLES E.

His book *Nouvelles Récréations physiques et mathématiques* (1769) may be the first to describe a rosary stack (as opposed to a mathematical one). There are several interesting effects, such as calling all the cards in order, a card found by its scent, having the deck divided and divining whether the two packets contain an even or an odd number of cards and, finally, naming the values of several cards taken in sequence.

HARRIS, TOM

In Vol. 23 of *Genii*, he wrote a series titled *Conjuring for the Cognoscenti*, which included "Memorized Deck Effects" (No. 5, Jan. 1959, p. 180), "The Memorized Deck" (No. 7, March 1959, p. 254), "Getting the Memorized Deck into Action" (No. 8, April 1959, p. 288) and "Memorized Deck Magic" (No. 9, May 1959, p. 324).

HATTON, HENRY AND ADRIAN PLATE

Their book *Magicians' Tricks: How They are Done* (1910) includes two effects with a rosary stack: "A Feat of Divination" (p. 113), in which the magician ascertains the number of cards wrapped in a handkerchief and their identity, thanks to the transparency of the material when it is stretched; and the calling off of the order of a shuffled deck held behind the magician's back, through second sight or, perhaps, a supernaturally refined sense of touch (p. 115)—or maybe a deck switch done behind the back (see Roterberg below).



HILLIARD, JOHN NORTHERN



In the monumental and marvelous work which is *Greater Magic* (1938), Hilliard published a section titled "The New Pack Location" (pp. 99–104), which contains several tricks using an Ace-through-King stack: In "The Perfect Card Trick", the magician begins with a brand new deck, which he unseals in front of the spectators and, after several shuffles, has cards selected and returned. He then divines them, even after the spectator has given the deck a riffle shuffle. Next he reverses the order of the deck and proceeds with a very clever divination. The same procedure enables him to accomplish a good prediction called "Under Which King, Bezonian?", after which he concludes with a formidable divination after

a shuffle by a spectator in "The Incomprehensible Detection". In Chapter XIV, Section IV, "With Prearranged Pack" (p. 339) is an effect in which the magician openly reverses a card in the deck, which later proves to match one thought of by a spectator. Also included is the idea of allowing a spectator to give the deck a quick overhand shuffle, after which he cuts it and looks at a card. By looking at the card above it, you can ascertain the identity of the selection (with a slim possibility of failure). More tricks from *Greater Magic* are mentioned in the entries for **George Kaplan** and **William McCaffrey** below.

HISTED, LOUIS S.

"The Miracle Divination" on p. 41 of *The Magic of Louis S. Histed* (1947) is a magnificent effect and falls in the category known as The Princess Card Trick, the matrix principle and, in France, as Raynaly's Trick. Small groups of cards from the deck are distributed among a number of spectators, and each thinks of a card, after which the magician divines all of their mental selections. Histed's version has an important feature: The deck, or rather the distributed packets, may be shuffled by the spectators. It is, thus, an improvement on the excellent idea of **Paul Fox** in his "Paul Fox Miracle Gimmick". The great **Simon Aronson** also has a magnificent version of this trick, with the addition of a prediction of one of the thought-of cards.

HJALMAR



This studious and very knowledgeable French magician has published, together with **Thierry Depaulis**, in *Le Vieux Papier* (1966), a very good study titled *Enquete sur un escamoteur du debut du XVIIe siecle*, treating the magician known as **L'Escot** and his book, published in 1621, *Les fantasies de L'Escot*. That work includes an interesting and carefully documented history of the diverse systems for stacking decks, including the contributions of **DeLand** and the 1597 Italian pamphlet *Il Cartaginese*, the first trick of which consists of calling all the cards in an apparently random order without missing any (by adding four to each subsequent card and rotating the suits, with a few exceptions).

HOFFMANN, PROFESSOR (ANGELO JOHN LEWIS)

In *Modern Magic* (1876) is the trick "To Name All the Cards in the Pack in Succession" (p. 50), as well as the effect of telling whether a cut packet contains an even or an odd number of cards (p. 51). The Eight Kings stack is resorted to in both tricks. In *More Magic* (1890) is "The Capital Q" in improved form (p. 28). This is the classic "Q Trick", but with face-down cards taken after cutting a stacked deck, through which the magician

learns the identity of the cards forming the Q configuration. He "divines" a card, which is forced by having the spectator count cards in the Q to a freely chosen number and then count back around the Q. When the effect is repeated, the spectator is told to add or remove cards from the tail of the Q. Nevertheless, the magician knows the new force card and divines it as well, without the need to look at any of the cards.



HOFZINSER, JOHANN NEPOMUK



In the book about his card magic, *J. N. Hofzinsler Kartenkunste*, written by **Ottokar Fisher** in 1910 (and translated into English by **S. H. Sharpe** as *J. N. Hofzinsler's Card Conjuring*), the author included everything he could recall or discover about the magic Hofzinsler was doing in the nineteenth century. There are four tricks using rosary stacks (actual mnemonic decks, but with a cyclical order). These tricks are true miracles, as was everything coming from the Viennese genius. Their titles are: "Sensation" (p. 55), "Thought" (p. 65) and "Domination of Thought" (two methods, pp. 81 and 85). These effects combine, with a marvelous structural complexity, various top-notch original sleights, gimmicked cards (some invented by Hofzinsler himself), highly refined psychological subtleties, elegant and poetic plots, and perfect constructions to achieve dumbfounding and artistically unique effects. I don't want to waste this opportunity to express here my highest regard for the card magic described in this book, which I consider among the best, if not the best, of all time.

HUGARD, JEAN



In his excellent book *Expert Card Technique* (1940), written jointly with **Fred Braue**, the formidable concept of the half stack is described on p. 194, with no attribution. I wonder who thought of it. Vernon? Hugard himself? Several magnificent handlings for the half stack are described, along with a subtle and intriguing card divination.

In *Encyclopedia of Card Tricks* (1937), edited by Hugard, there is a chapter devoted to tricks with stacks (p. 189). Several of these are cited in other entries of this bibliography: **Theodore Annemann**, **Charles Jordan**, **Al Baker**, etc. Others are "New X-ray Trick" (p. 206) and, on the same page, "Shark Food", both divination effects. There is a routine by **Howard P. Albright** (p. 216), in

which the performer pretends to read the spectator's lips with his fingertips as the latter names a card, moving his lips without uttering a sound. Then follows a blindfolded location of a named card in the deck and a divination of the number of cards sealed in an envelope and their identities. Another effect, also by Albright and titled "Unique Telephone Test" (p. 217), has the magician removing cards from the deck, which is inside his pocket. The cards removed make up a telephone number thought of by someone, who wrote it on a piece of paper (which allowed the magician to learn it secretly). In another Albright trick, "Psychological Discernment" (p. 218), cards are removed from the pocket until reaching the selection. On p. 228, there is an idea attributed to **William Larsen, Sr.**, similar to one by **George Kaplan**, commented on in this bibliography. Finally, there is a trick by **Clayton Brown**, "The Knockout" (p. 234), which is a superior version to one given in *Dai Vernon's Further Inner Secrets of Card Magic* (1961) by **Lewis Ganson** (p. 71). In Brown's version, three spectators each take a card and place it into a pocket. The magician hands another deck to his medium (who can be in another room from the start, and to whom a spectator brings the second deck). The medium takes three cards from that deck, and these turn out to match the three selections the spectators have in their pockets. The method is a very clever one, and the effect very strong. On p. 235 is the idea of using a stacked deck with short-long pairs (as in **Val Evans's** "Multieffect Cards").

In *Hugard's Magic Monthly*, Vol. VI, No. 1, June 1948, there is a routine titled "A Nikola Presentation" (p. 427), which has an excellent presentation for stacking the deck by asking the spectators for cards. The routine continues with stunts attributed to sharp eyesight and alleged memory, and concludes with a poker demonstration.

HUGO, OSCAR



His book *MAGI Card System* (1942) is devoted entirely to a personal stack system, and its hundred pages contain various tricks and variations with this stack, as well as interesting memorization methods, sleights, psychology and routines. Hugo also describes diverse and interesting ideas combining the memorized deck with side strippers and end strippers, marked cards, a Svengali Deck and the Vibratoru Deck (with several short-cornered cards, allowing us to locate any card by touch). A "Spelling Bee" is built into the stack, as are some good poker deals and a formidable spelling of three thought-of cards. It's a very interesting book, though hard to find (my admired friend **Michael Weber** brought it to my attention).

IRELAND, LAURIE

In his excellent and well-known collection, *Ireland Writes a Book* (1931), we find a stack that vied for a time with Nikola's in popularity. He also provides some very good effects to be performed with it or with any other memorized stack, such as cutting to any card called for (with a good method for the glimpse), a rising-card effect, a behind-the-back location, spelling to any card called for, a forced cut, a cut estimation and fishing (through key questions), and a clever deck-switch carried out inside the magician's pocket, but allowing the spectator to confirm there is only one deck in it (done with an ungimmicked pocket). See "The Ireland Stack" and "Instant Card Location" (p. 16), "Effects and Methods of Producing Cards" (p. 18) and "Producing a Selected Card at any Number and at the Same Time Cold Packing" (p. 19).



JAMES, STEWART

In *Stewart James in Print: The First Fifty Years* (1989) is "Marked for Life" (p. 809), which originally appeared in *The Linking Ring*, Vol. 42, No. 8, August 1962, p. 72. This trick is very similar to one I describe on p. 259, titled "Neither Blind nor Stupid".

JARRETT, GUY



In his book *Jarrett Magic* (1936), he describes a good routine for the memorized deck, later reproduced and commented on in the excellent book of the great creator **Jim Steinmeyer**, *Jarrett* (1981), and expanded again by Steinmeyer in *The Complete Jarrett* (2001). The routine is a rapid succession of quick effects: by hearing, by weight, by touch, etc., and includes revelation and location. It contains interesting observations on performing at a brisk pace and the notion that, for this type of routine, one doesn't need to shuffle the deck at all. (**Bert Allerton**, it seems, believed and did the same.) There is also a stunning location of cards from a packet selected and shuffled by spectators and kept in the magician's pocket. All of it is ingenious (see pp. 169-171 of *Jarrett* or pp. 209-213 of *The Complete Jarrett*).

JORDAN, CHARLES T.

Originally published as separate manuscripts and later included in the book *The Four Full Hands* (1920) are the following effects: "Count the Cut" (p. 21), an extremely clever way to make some cards taken from the pocket add up, through their values, to the number of cards a spectator took and

put away; and "The Discard Trick" (p. 21), which is another clever system for divining two selected cards, from which I developed "Exact Location", included in this book (p. 145). Collected in Jordan's *Thirty Card Mysteries* (1919) are "Long Distance Mind Reading" (p. 12) and "The Premo" (p. 17). These are predecessors of "Ultra Find" by Annemann and Finley, on which I based my trick "T.N.T." (p. 223). In the same book we find "The Dealing Dovetail Detection" (p. 25), which offers a method for separating groups of cards (red and black, for example), based on putting them in front or behind. There is also the extraordinary "Wizard's Will", which inspired my version, "Any Cards Called For" (p. 211). (In *Jordan's Best Card Tricks*, see "Wizard's Will" Notes [p. 45], which has an idea for the final moment, which is the only weakness in Jordan's trick.) This trick is also included in *Jacob Daley's Notebooks*. All the above, and many other Jordan tricks, can be found in *Charles Jordan's Best Card Tricks* (1992) by Karl Fulves, and in *Hugard's Encyclopedia of Card Tricks* (1937).



JOSEPH, EDDIE

In *Memory of the Mind* (1952) there is a series of effects with his pre-arranged deck system (p. 16).

JOYAL, MARTIN

In his brilliant book on stacks, *The Six-hour Memorized Deck* (1997), there are over two-hundred pages containing very complete and analytical outlines of the various systems in existence and their features, a personal system that is quickly learned by following certain rules, and a chapter with eight interesting tricks. Among these are: "The Lazy Mentalist Returns" (p. 147), in which, from a deck shuffled between three spectators, the performer divines a fifteen-card packet one of them has given to another. "The Poupart Trick" (p. 152) is a refined version of the above. "Patton Pending" (p. 156) is a divination of a thought-of card. "Pattonology" (p. 161) adds to the above location of a thought-of card. "The Humming Speller" (p. 166) is another divination and location, with a riffle shuffle included. Finally, "Your Lucky Day" (p. 171) is a prediction with a plot relating to a lottery, using only a half stack. The book concludes with an interesting bibliography of tricks with groups of stacked cards, whether it be just a few or the whole deck, as well as diverse interesting sleights.



JUDAH, STEWART

See "Duo-divination" (p. 12) in *Subtle Problems You Will Do*, by Judah and John Braun (1937).

KANE, PETER

In *A Card Session with Peter Kane* (1967), this wonderfully creative English magician describes a pretty color-change effect, "Blank Thought Deck" (p. 1), in which a blank card is transformed into a card named by a spectator.

KAPLAN, GEORGE

In Hilliard's *Greater Magic*, Kaplan describes two tricks for a stacked deck: "The Five Card Problem" (p. 283), which is a very subtle method for psychometry (see also the effect by Bernat, "Ocultismo experimental"); and "A Brain Teaser" (p. 285), which uses an excellent idea by Joe Berg for divining a freely selected card that is returned while the magician holds the deck behind his back (there are other versions of this effect by Val Evans and William Larsen, Sr.).

KLAUF, TONY

His beautiful booklet *A importância do baralho ordenado no Ilusionismo* (1998) brought us the news of the Cardoso stack, as well as others (in the book *O senhor Hermann* [1860], in *O prodígio das sallas* [1872] and in *O thesouro da Magia* [1884]). Also included are interesting adaptations for the fifty-two-card deck by Tony Klauf himself (to whom I am so grateful for the many references to these and other Portuguese books that he graciously provided).



KORAN, AL

In *Professional Presentations* (1967), edited (or written) by Hugh Miller, is the effect of finding the mate of a selection that rests in a spectator's pocket sight unseen (p. 59). This utilizes a knife to see the index of the card above it. Although it is quite simple, with the excellent presentation given, it is a very strong trick. It is thought out for the Galasso-Stebbins stack, but can be easily adapted to Mnemonica (cutting the mate to the twenty-fifth position from the top).

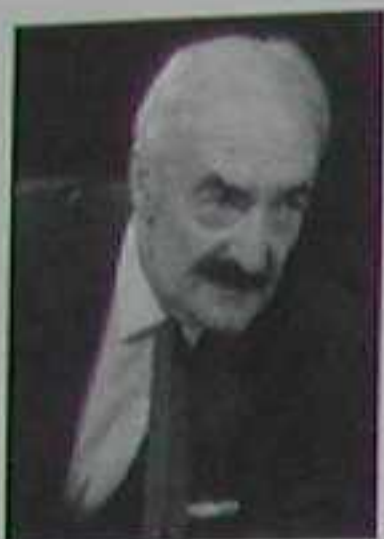
KRENZEL, KEN

"Open and Shut Case" (p. 71) in *Ken Krenzel's Close-up Impact* by Stephen Minch (1990), as I have pointed out elsewhere in this work, is a version of A Card at a Number. This is something not to be missed. It's a truly formidable idea, as are so many others from the mind of this magnificent creator.

LARSEN, SR., WILLIAM, AND T. PAGE WRIGHT

Their "The L. W. Stop Mystery", which can be found on p. 95 of *My Best* (1945), compiled by J. G. Thompson, Jr., is an impossible card location using a deck made up of a duplicated stack of twenty-six cards). See also Hugard above.

LAVAND, RENÉ



On p. 77 of *Slow Motion Magic, Volume I* (which I published with Ramón Mayrata in the beautiful venture of Frakson Books, 1988), my friend, the great René, whom I admire so very much, describes his effective routine with a rosary stack (deck switch included), and two other good ideas, one with a full stack and another with half. Also, notice his presentational strategy wherein the spectator appears to shuffle the whole deck while shuffling only half the cards. See also *Magic of the Soul* (1993), p. 160, for a new memorized-deck effect, and *The Mysteries of My Life* (1998), p. 101.

LORD, GEORGE W.

He contributes two effects to *The Linking Ring*, Vol. 43, No. 6, June 1963: a triple divination of a selected card and the two random cards sandwiching it in one half of the deck (p. 65), and a double card divination that uses a combination of one-way backs with a memorized stack (p. 66).

LYONS, P. HOWARD

In his magnificent magazine *Ibidem*, No. 11, Sept. 1957, extremely clever subtleties are used for divining cards in "Psi Stebbins" (p. 232), conveying an impression of authentic mentalism. This is truly interesting.

MCCAFFREY, WILLIAM H.

His routine "Unique Bridge and Poker Deal" appeared in *Greater Magic* (1938) by Hilliard, p. 298. It uses the classic method of arranging the deck by calling for the cards in order. This is followed by a bridge demonstration (a grand slam in spades) and a draw poker exhibition, with good hands for every player and four Aces for the dealer. Interesting for its time.

MADDEN, RICHARD F.

"Two Be or Not Two Be—That Was the Question" (p. 97) in *My Best* (1945), edited by J. G. Thompson Jr., is a coincidence effect with two chosen cards, one of them mentally selected, that are reversed in the deck by the spectators. In a second deck, the magician reverses two cards, which turn out to match the selections.

MARLO, EDWARD



Being such a prolific author, it's not surprising that he has published abundant material on the memorized deck. Here I will mention some of his effects other than those already pointed out in this work, and I'll give references for the rest of the tricks.

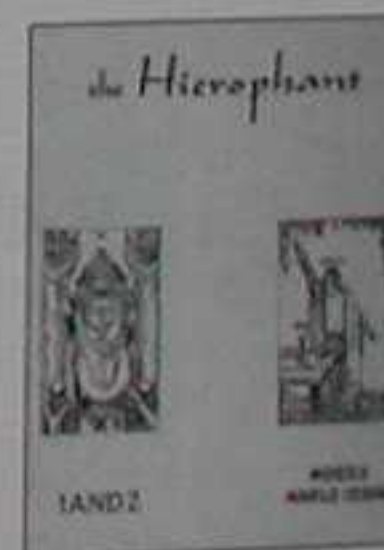
In his *Faro Notes* (1958) we find "Fingertip Miracle" (p. 33), from which I took my presentation for "Mnemoniosis" (p. 97). This, in my opinion, is Marlo's masterpiece for the memorized deck. "The Chain Calculator" (p. 12) describes several ideas with the "chain of seventeen" from *Expert Card Technique* by Hugard and Braue (see "Sha-la-la-la" in this work, p. 106). "The Memorized Stack" (p. 31) is of interest, as is "It's Mathematical" (p. 40), which puts forth the notion that a mnemonic deck can be treated as a stay-stack even when there is no such arrangement, by understanding that the stack numbers of card pairs that rest in identical positions from the top and face of the deck will add to fifty-three, and perfect faro shuffles retain these relationships.

In Marlo's *Faro Controlled Miracles* (1964) is "Thought Determinator" (p. 21).

In *Marlo Meets His Match* (1959) we find "Double Thought—Single Deck: Memory Version" (p. 15). This is a very direct example of how two cards, freely chosen from two decks, are made to match using the one-ahead principle and the Paul Curry turnover change. "Memory Matcho" (p. 29) is another interesting effect, a prediction in which two selected cards are seen to match two cards previously taken from another deck by the magician.

In "Marked Memory", out of Karl Fulves's magnificent magazine, *Pallbearers Review* (Vol. 3, No. 3, Jan. 1968, p. 152), is the idea of marking the cards with their mnemonic numbers rather than with their identities.

Jon Racherbaumer's magazine *The Hierophant* (formidable in both its magic and its literary style), includes "Latest Spectator's Open Prediction" (Marlo with Millard Lichter), in No. 1, Autumn 1969, p. 20. This magnificent handling for Paul Curry's Open Prediction problem is based on a psychological force that, when it works (as it does most of the time), makes this effect a blockbuster. "The Chicago Miracle" (first method), in the double issue 5-6, Autumn-Spring 1970-1971, p. 294, is a divination of a card sighted by a spectator. It uses a mnemonic stack. A third method for this effect (p. 296) uses the Galasso-Stebbins stack.



In *Ibidem*, the well-known magazine published by P. Howard Lyons, there are several tricks by Marlo on the subject. Issue No. 8, Dec. 1956, contains "On the Memorized Deck" (p. 10), which starts with four spectators each cutting off a packet, looking at the bottom card and shuffling the packets. The performer looks briefly at each packet, pretending to memorize it. He proceeds, "from memory", to name the cards in each packet, taking each as he names it, and leaving each spectator holding just his selection. He then proves that he has memorized the order of all the cards by naming the card resting at any number called or the position of any card named. "A Miracle with Cards" (p. 11) uses a similar (though not identical) method to divine three selections and make a fourth travel to the magician's pocket. "For a Single" (p. 12) is a way to perform the same effect when performing for only one person. "Add Note to P.M." is described in Issue No. 15, Dec. 1958, p. 17. This combines the use of the stay-stack with a memorized deck. In Issue No. 19, Dec. 1959, is "Vanishing Thought" (p. 28); and in Issue No. 25, May 1962, p. 15, there is "Spur of the Moment" (memory version).

"Try This Trio" (second and third effects), in *Advanced Fingertip Control* (1970, p. 92), is based on an idea by James Nuzzo, in which cards are riffled off in pairs while a spectator peeks at one.

Other effects are:

"The Matching Miracle (for Memory Experts)" in *New Tops*, Vol. 6, No. 7, July 1966, p. 20; and in *M.I.N.T., Volume I* (1988), p. 246). This is a divination of a poker hand freely selected by a spectator after he has dealt any number of hands he wishes.

"On the Berglas Effect" in *At the Table* (1984) by Jon Racherbaumer, p. 67.

In *Marlo Magazine*, Volume 6 (1988) there are several effects: "In the Same Place" (Approaches 5-9), pp. 156-159; "Treasure Chest Mentalism", p. 164; and "Undiscovered Possibilities" (which combines a memorized stack with a stripper deck), p. 182.

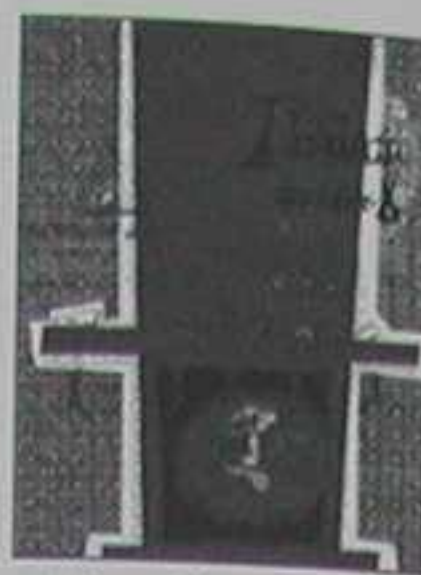
"Memorized Mentalism" in *Card Fixes* (1990) by Jon Racherbaumer, p. 202.

In *Olam File*, No. 3, Feb. 1991, "A Number for Fast Company", p. 12. In No. 4, April 1991, "Not Only the Number, But...", p. 3. And in No. 5, May 1991, "Olam's Choice", p. 13.

Needless to say, there are likely more Marlo tricks for a memorized stack published somewhere, which only God and Racherbaumer are aware of.

MEIG, J., "EL TÍO CIGÜENO"

In his book, *El brujo en sociedad* (1839)—published in Madrid before Ponsin and Robert-Houdin in France—he describes various interesting tricks with a stacked deck, among them a multiple divination of cards in a packet cut off by a spectator. The book is thorough and contains good



material, including an Ace Assembly in the deck. Unfortunately, it is relatively unknown, even among Spanish card-workers.

MENDELSSOHN, DR.

His "Mind Reading with Cards—Bloodhound Method" is in *The Linking Ring*, Vol. 30, No. 6, Aug. 1950, p. 78.

MERLINI, JIM

His "Merlini Card System", designed initially for the Name o' Card effect, is explained in an award-winning series in the British magazine *The Magic Wand*, beginning in the Oct. 1953 issue, Vol. 42, No. 239, p. 102; continuing through Dec. 1953, Vol. 42, No. 240, p. 151; March 1954, Vol. 43, No. 241, p. 2; June 1954, Vol. 43, No. 242, p. 59; Oct. 1954, Vol. 43, No. 243, p. 103; Dec. 1954, Vol. 43, No. 244, p. 165; March 1955, Vol. 44, No. 245, p. 20; June 1955, Vol. 44, No. 246, p. 56; Oct. 1955, Vol. 43, No. 247, p. 104; and concluding Dec. 1955, Vol. 44, No. 248, p. 155. This memorized pack permits the magician to locate any card named by spelling its name or in some other magical manner. He also describes the idea of secretly counting the cards as they are spread for a selection, to ascertain the card taken, either normally or behind the magician's back; two approaches to Dalban's Lie Detector plot; combinations of the one-ahead principle with a memorized stack; a card divination by mail; locations; a nap deal; and tricks employing the Monge shuffle, coding and marked cards. Also see his "Miracle Vision", in the Dec. 1955 issue, p. 166. Arthur F. G. Carter also ran a series on the Merlini stack, beginning in the Dec. 1955 issue, p. 21, and continuing through June 1956, Vol. 45, No. 250, p. 73; Oct. 1956, Vol. 45, No. 251, p. 120; Dec. 1956, Vol. 45, No. 252, p. 179; Vol. 46, No. 253, p. 36; and Vol. 46, No. 254, p. 70.

MINGUET, PABLO

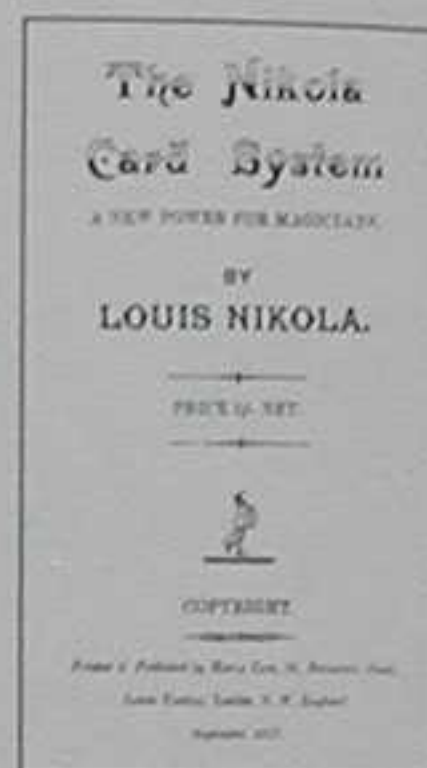
His *Engaños a ojos vistas* (1733) is the earliest magic book in Spanish. Although absent from its first edition, subsequent editions contain a description of the Galasso-Stebbins system, adding increments of five to the value of the previous card and rotating the suits. He also gives a variation in which the increment is three (the version most widely known nowadays). With the values arranged by fives, Minguet explains how to ascertain the identities of cards taken in groups by different spectators (a predecessor of "The Three Piles", described in this work, p. 85), as well as the feat of divining cards "by touch" (thanks to their order) and that of laying out all the cards face down on the table and being able to turn over any card named by the spectators.



NIKOLA, LOUIS



In *The Nikola Card System*, London (1927) this great English magician describes his mnemonic order, a classic and still serviceable memorization method and several tricks. Although a certain mnemonic deck, or a numbered rosary stack, had been popular since the nineteenth century (see Raynaly in the magazine *L'Illusioniste*, 1905, and Roterberg and Hofzinser in this bibliography), the popularity of a stack that needs to be memorized is largely owed to Nikola. His monograph was republished as the last chapter in Hugard's *Encyclopedia of Card Tricks* (1937). There are many good spelling tricks, locations, predictions, poker, nap, whist and bridge deals, named cards to pocket, divinations of the bottom cards of several packets, and demonstrations of human magnetism, miraculous touch, weighing the cards, telepathy, etc. Excellent.



NYQUIST, CHARLES

In the inexhaustible and marvelous magazine *The Jinx*, No. 5, Feb. 1935, he described a highly sophisticated method for "Lie Detector" (p. 19), which I applied to "The Liar" in this book (p. 218).

ORTIZ, DARWIN



In his fascinating and scholarly work, *The Annotated Erdnase* (1991), he provides some facts about the historical evolution of stacked decks in the nineteenth and twentieth centuries (p. 213). In *Darwin Ortiz at the Card Table* (1988), p. 137, there is (aside from some very good tricks that don't require a stack) a rapid way to arrange a deck "by threes" (the Galasso-Stebbins stack), starting from new-deck order and in front of the audience (p. 137).

OZANAM, JACQUES

On p. 44 of his *Recréations mathématiques et physiques* (1693) he describes "Faire trouver dans un oeuf la carte qu'on a tiré" (card in egg). He uses the Ace-through-King stack and a system to code the identity of the card to an assistant outside the room, who introduces the correct card into the egg.

PARRISH, ROBERT

In *The Jinx*, Winter 1935-1936 Special, there is a two-person card divination, "The Psychic Knows" (p. 86). Another trick is found in *Do That Again* (1933, p. 32), written with Oscar Weigle, Jr. In *Great Tricks Revisited* (1995, p. 86) there is a pretty divination of cards on the bottoms of several cut packets, original with Jack Gordon, and a couple more ideas.

PONSIN, J. N.

In his very interesting book, *Nouvelle Magie blanche dévoilée* (1853-1854), he explains a couple of tricks with a stacked deck. In one of them he resorts to lip reading, as one spectator whispers the name of a card to another. The magician then finds, through estimation, the card in question and makes it appear on top of the stacked deck.

REZVANI, MEDJID-KHAN

Born in Iran, Rezvani lived in Paris where he gained recognition for his ideas and mastery of the craft. In his book *Les secrets du sorcier* (1954), written in collaboration with Jean Metayer, he describes a presentational variation of the notion of stacking the deck by calling for the cards in order (p. 14). He also comments on the idea of using a deck of fifty-two cards, each bearing a different drawing, instead of the usual spots and pictures (p. 66). Each drawing is related to the name of a card, allowing us to stack them accordingly. In *La Magie du sorcier* (1946), written by Maurice Sardina (and translated into English in 1949 by Dariel Fitzkee as *The Magic of Rezvani*), he explains "Cards Discovered by Touch" (p. 36): After learning the identities of two selections by glimpsing the respective adjacent cards, the magician leaves the room while the cards are shown to the audience and shuffled into the deck. In another deck, the magician finds duplicates of the selections and puts them into his pocket. When he returns to the room, he puts the shuffled deck into his pocket, next to the two duplicates, and brings these out as if found by touch. Rezvani also describes the following method for stacking the deck in front of the audience: Five cards are forced and returned. The cards are spread face up on the table and picked up rapidly in mnemonic order. On reaching each of the forced cards, the magician identifies it as one of the selections, as well as the person who chose it (p. 31). Rezvani created some formidable effects with marked cards (although Theodore DeLand in America had already marketed a stacked and marked deck in 1912, called "The Great Bull Dog Mystery", which enabled the magician to learn the identity of a selected card by merely looking at the back of the next card at a distance). See also the entry for Claude Rix below.



RICHARDSON, BARRIE



In the Winter 1990 issue of *Club 71*, the British magazine, he describes an intelligent version of A Card and a Number using two stacked decks (p. 20). In the Summer issue of 1998 he outlines the explanation of that version again and then adds another version that doesn't require a stack but, instead, employs a subtle method for adding cards at will inside a card case (p. 21).

RIX, CLAUDE

In collaboration with Hervé Pigny, he published a remarkable book in French, titled *Claude Rix et ses 52 partenaires* (1995). There he tells of his ideas with a mnemonic stack, along with a substantial number of tricks with it, focusing especially on a marked stacked deck. He studies the possibilities of a stack in reverse order and of Rezvani's deck of cards with drawings on their faces. He also discusses faro applications, combinations of a stacked deck with pairs of short and long cards glued at the ends (to allow real shuffles to be done), color separations (among them a very good idea shown to Rix by M. Gauthron as early as 1945, half a century before the publication of his book!), combinations of the stacked deck with one or several timepieces, and some effects using an assistant (sometimes introduced as such, and occasionally employed as a stooge). Aside from the good tricks, his presentations are strong and beautiful, and he gives an abundance of tips and suggestions on how to get the most out of a stacked deck. First and foremost, the book showcases a true passion, a deep love, a lifetime devotion to our dear mnemonic deck. I heartily recommend it to all who, like Claude (whose work with the Cups and Balls I also fervently admire) and myself, feel the sweet disease and suffer from mnemonic itch.



ROBERT-HOUDIN, JEAN EUGENE



The brilliant French artist, a master of presentation and of magical psychology, describes in his extraordinary *Les Secrets de la Prestidigitation et de la Magie* (1868—translated into English by Professor Hoffmann in 1878 as *The Secrets of Conjuring and Magic*), "Le Chapelet" or rosary stack (p. 176). On p. 227 is "Les cartes sympathiques" ("The Sympathetic Cards"), a coincidence between two selected cards from different

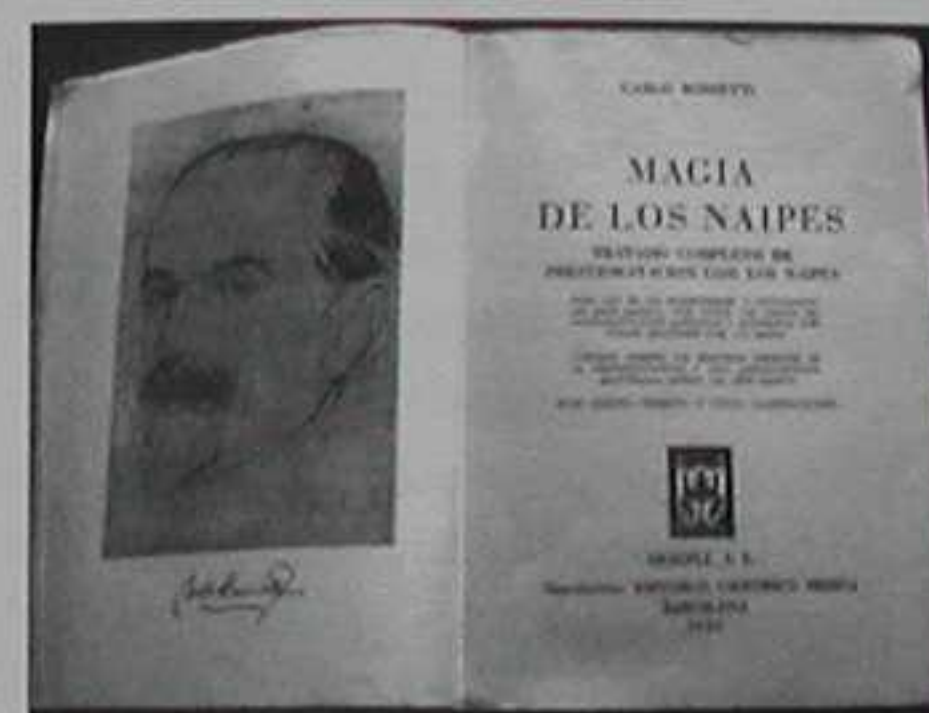
decks (one of them stacked, then resealed in its box to appear brand new). Once the selection in the stacked deck is ascertained, the magician opens the other deck, locates the duplicate and forces it with a brilliant method that is now seldom, if at all, used. The explanation includes the psychology underlying the trick and its sleights, as well as that embodied in the summation of the procedure before revealing the climax, and in the final dramatization. This study of the trick is a delight to read and provides a deep insight into magic (quite a common thing, incidentally, in the study of most tricks by this French master).



ROBSON, STUART

In *The Jinx*, No. 5, Feb. 1935, is an idea for "The Lie Detector" (p. 19): adding ten stacked cards to a deck shuffled by a spectator. Although this is not a full-deck stack, I mention it in case anyone wants to use it in combination with those by Dalban and Nyquist, cited above.

ROSSETTI, CARLO



In his magnificent book *Magia delle carte* (1935), there are several good tricks for a stacked deck on pp. 350–360 of the enlarged fifth edition. Among them is one in which the position of a selection is ascertained while pretending to count the cards during a spring flourish (p. 356). There is another good effect on p. 358, in

which a spectator selects one pile from four that have been covered with a handkerchief. The magician names the cards contained in that pile and opens an envelope that has been in full view the whole time, which contains a prediction of all the selections. The envelope actually contains three other envelopes and several lists of cards. The author, with whom I share the day and month of birth, provides abundant and fascinating facts on the various stacking systems.

ROTERBERG, AUGUST

Born in Hamburg, Germany, he later moved to Chicago, where, in 1897, he published his excellent *New Era Card Tricks*, which included many ideas from both the United States and Germany. Given the popularity of the stacked deck all over Europe from the sixteenth



century to the nineteenth, it is not surprising that Roterberg included several tricks for a stacked deck in his book. Thus, "Improved Cards Read Behind The Back" (p. 67), whose title says it all. This trick contains the idea of a deck switch done behind the magician's back, which remains to this day a very good one.

"The Demon Envelope" (p. 100) is an exceptional effect in which the names of six freely chosen cards (coded to an assistant hidden behind a curtain)

appear written on six nested envelopes that are inside a seventh envelope, which has been in view from the start. The assistant, who takes care of writing the names of those cards on the envelopes, comes on stage and secretly switches one nest of envelopes for another while handing them to the spectators for them to open. I personally think it's a pity that we don't have many tricks nowadays in which trained assistants perform coordinated actions with the magician to accomplish effects like this.

"The Conjuror's Prediction" (p. 155) also utilizes a backstage assistant. After three cards are thought of, the magician pretends to divine them and write their names on three slips of paper, which he lays on a side table. The spectators take the three thought-of cards out of the deck without letting the magician see the faces. Then the magician secretly switches that deck (tossing it into a servante) for another with forty-nine cards, which are then counted. The assistant enters the stage, bringing a small box for the magician, and gets hold of the deck in the servante. Backstage, he quickly notes which three cards are missing from the deck, aided by the stack. He then writes their names on three slips. The spectators have put their selections inside the box, which is a flap card-box. The assistant comes in with a glass and the magician puts the deck into it, secretly adding three cards he has loaded from his jacket. With the glass, the assistant also passes the magician the three slips filled out backstage. The card box is opened and the three cards are seen to have vanished. The cards of the deck are counted and there are fifty-two. The selections appear to have traveled from the box to the deck. The three slips on the table are switched for those written by the assistant and are then read to show that everything matches.

"Grande Clairvoyance Mystérieuse" (p. 167) is a good coincidence effect—already a classic at the time—in which a spectator freely selects a card from a marked deck and the magician, through estimation and eventual adjustment, passes the same card to the top of his stacked deck. He shows the card, which is seen to match the spectator's. Roterberg also explains two methods that eliminate the stacked deck. In these the



magician sets a card on the table before the spectator, but then switches it via a Mexican turnover.

"The Spirit Envelope" (p. 173) is another magnificent example of how effectively a stacked deck and a backstage assistant can work together. An envelope hangs in full view (the side facing away from the audience being covered with black satin). Three cards are selected with absolute freedom from the stacked deck, and the magician verbally codes their identities to the hidden assistant, who writes their names on a sheet of paper, which he puts inside a duplicate envelope (also covered with black satin on one side). He puts the envelope black-side up on a black tray, which he brings to the stage and sets on a chair without calling attention to it. Meanwhile, the magician sums up the perceived situation for the audience. (I think it a good idea to bring a large pair of scissors or an attractive letter-opener out on the tray, which is then handed to the magician to justify the tray and the assistant's presence.) The magician now takes the suspended envelope and lays it onto the tray (black-side down). He turns over the two envelopes as one (double-lift fashion) and leaves them on the tray. Later he lifts just the upper envelope, leaving the other behind (black-side up and concealed by black art on the tray). The envelope is opened, the sheet of paper taken out and the prediction seen to be entirely correct.

In "Mnemonics Applied to Cards" (p. 177) Roterberg describes the classic method of assigning letters to numbers to make up words that are associated to the cards and their stack numbers. He mentions the possibility of using this system to memorize the thirty-two cards of the deck in front of an audience, as a memory stunt. I think it better used to remember a stack; that is to say, a mnemonic deck. Once the magician has memorized the cards, the spectators lay them face down in four rows of eight cards each. They are then instructed to take the first card and place it, for example, in the fourth position in the second row, and to take the card that was there and put it in the third position in the fourth row, and so on. Once these rearrangements are finished, the cards are turned over and found to be in order. This is easy and appealing if you use a previously memorized stack, and very difficult if a random order is memorized on the spot.

In "Mystic Divination" (p. 191) the magician, with his back turned, asks the spectators to divide the deck into four piles and wrap one of them in a handkerchief. He turns to the audience and puts the wrapped packet into the pocket of a spectator (glimpsing the bottom card through the transparent fabric). Later, he glimpses the top card of the packet following the selected one and, with that, knows all the cards contained in the wrapped packet. He writes the names of those cards on a blackboard, and when the packet is brought out, all the names and cards are seen to match.

SAN FRUTOS, ÁNGEL

See his idea of "A Strange Coincidence" in this book (p. 69). In the *Circular* of the *Escuela Mágica de Madrid* (1993), he contributed a study on the memorized deck and card indexes (p. 34). Of special interest is the trick "Carta al bolsillo" ("Card to Pocket"), where the magician pockets a card that a spectator has signed on its back. He then asks the spectator to name any card. He quickly locates this card in his mnemonic stack, palms it off and brings it to his pocket, where he aligns it with the signed card. Since the latter has been treated with wax on its face, the cards stick together as they are brought out to show that the signed card is the very one named.

STEBBINS, SI (WILLIAM HENRY COFFRIN)



In a rare booklet titled *Card Tricks and the Way They are Performed* (late nineteenth or early twentieth century), the author explains the classic system of a mathematically arranged deck, where three is added to the value of each consecutive card. I own a twelve-page edition (with no date or place of publication), in which he explains several effects and claims to have invented the system. (See, however, the works of Galasso, 1593, Cardoso, 1612, and others during the three intervening centuries.) Darwin Ortiz and others quote slightly different titles and date the booklet 1898, New York; or, according to Hjalmar, Boston. In 1935 there appeared *Si Stebbins' Legacy to the Magicians*, in which he describes the system of adding four to the value of each card. The various tricks in both booklets are clear, direct, mysterious, powerful and worthy of a professional. No wonder Si Stebbins managed, through good presentation of those effects, to popularize this system in America.



SOLOMON, HARRIS

In *The Jinx*, No. 15, Dec. 1935, p. 76, is his "Diabolical Influence", in which the magician, while in another room, predicts and divines several events and cards in a truly incredible fashion.

SOUTHALL, GUS

In the British magazine *Pentagram*, Vol. 12, No. 8, May 1958, is a description of what he calls "The Allerton Masterpiece" (p. 57).

TAMARIZ, JUAN

The little author of this work had previously written something on the subject. These writings describe the ideas that gave birth, step by step, to

Mnemonic, as well as some of the tricks contained in this book. He also published two other stacks, which contained other properties, but are considerably inferior in their structure and features to the current Mnemonica. All this can be found in the *Circular* of the *Escuela Mágica de Madrid* (the February, March and April issues of 1980), and in the pamphlet *La Baraja Mnemónica*, written for the VI Jornadas de Cartomagia de El Escorial (1979).

THOMPSON, J. G. JR., AND VERNE CHESBRO



The author-editor of that marvelous book which is *My Best* (1945), and his creative partner, describe their wonderful effect "Copy Cat" in *The Jinx*, No. 117, Nov. 2, 1940 (p. 691). In it, a card reversed by a spectator matches one reversed by the magician (see my version with the half stack, "The Miracle" (p. 226), and another with the "Multieffect Cards" in my book *La baraja multiefecto de Val Evans* (1980). The latter has appeared in English, titled "Mental Blockbuster Prediction", in *Pabular*, Vol. 7, No. 3, March-April 1982, p. 1006, where it was described by my sorely missed friend, Fred Robinson). See also Madden, Richard F., above.

VERNON, DAI



The Professor (who, I think, used the Ireland stack) described a couple of versions of the effect of divining, in succession, several selected cards that spectators had put into their pockets. He used the method of bringing the cards following each selection in the stack to the top, and then transferring those keys to another deck, from which he later took the duplicates of the selections. He would also divine who had each card. See p. 71 of *Dai Vernon's Further Inner Secrets of Card Magic* (1961) by Lewis Ganson. For a magnificent version of this trick, by Clayton Brown, see the Hugard entry above.

WALSH, AUDLEY

In the excellent American magazine *Phoenix*, No. 270, Dec. 12, 1952, edited by Bruce Elliott, is "Audley's Best" (p. 1078), which uses a mnemonic deck with edge marks on every fifth card. This combination enables the magician to demonstrate his expertise at card weighing and instantaneous card counting. He next controls and stacks a straight, does a couple of subtle Ambitious Card effects, follows with a version of *Magician Makes Good* and concludes with the marvelous classic, "Ten-card Poker Deal".

WRIGHT, T. PAGE

See Larsen, William, above.

YERGER, HERMAN

In *The Linking Ring*, Vol. 33, No. 8, Oct. 1953, is "Touch of Psychometry" (p. 79).

II. SLEIGHTS AND INFORMATION USEFUL WITH MNEMONICA

ARISTOTLE

For those interested in the subject of the memory and its psychology, nothing can be better than beginning with the treatise by this Greek philosopher, *On Memory and Recollection*. After this, study Henri Bergson's *Matière et Memoire*, which is a delight to read, J. Filloux's very thorough *La Memoire* (1969), the works by Russian philosopher A. R. Lauria, a true specialist in the subject, and the magnificent *Searching for Memory* (1996) by Daniel L. Schacter. Also, in the 1980s I published articles on the applications of memory to magic in the *Circular* of the *Escuela Mágica de Madrid* and in my book-magazine *Magia Potagia*, Volume 1 (1981).



CANUTO, VICENTE

In his formidable work *Cartomagia Fundamental* (1993) my companion of so many hours of magic and gastronomic pleasures (shared during the Cádiz Magic Gathering—three months of magic and friendship) offers a careful selection of the most useful sleights in card magic, as well as many well-selected non-mnemonic tricks. Included are palms, counts, false shuffles, glimpses, etc.



CHRISTOPHERSEN, PEDRO

This dear friend (and also my teacher in mentalism), in his excellent *Mnemotecnia* (Buenos Aires, 1946), provides a thorough history (the best I know of) for methods of memorization, as well as his own system. A precious book. (I fondly remember Vernon asking me "What about Pedro? How is Pedro?")



COLLINS, STANLEY



A Conjuring Mélange (1947) includes "The Essee Prearranged Pack" (p. 20), in which he describes a system for memorizing his stack, based on phonetic cues. However, with this system you cannot directly determine the position of a card at any given moment. He also gives his personal substitute for the Eight-Kings phrase.

CORNELIUS, JOHN

In 1978 he published his personal system for a mathematically arranged deck in *John Cornelius Card System*, written by John Novak.

CURRY, PAUL

In his monograph *The Power of Thought* (1947), he describes the trick in which a card selected from a blue-backed deck matches the position of its duplicate in a red-backed deck. No other duplicates in the two decks occupy identical positions. It's an excellent trick that can be applied to the stay-stack.

ELMSLEY, ALEX

There are several tricks with stay-stack in *The Collected Works of Alex Elmsley, Volume II* (1994, pp. 385–390), written by Stephen Minch. Elmsley's two volumes also include deck switches, palms, etc.

FLORENSA, ALFREDO

In the marvelous and endearing trade magazine *Misdirection*, edited by the indefatigable Ricardo Marré (who has done so much for Spanish magic through his publications), Florensa explains in the July-August 1997 issue his system for a mathematically based stack, which he calls the Rinox deck (pp. 112–116), inspired by that of Richard Osterlind. He also describes this system in his monumental work *Lecciones de Ilusionismo* (1960–1985). In his book *Cartosecretos* (1993), written in collaboration with Darman, he describes his variant of the Nikola system (p. 133).

GARRETT, TERAL

In his *Garrett's Magical Bulletin*, No. 1 (n.d.), there is a method for memorizing a deck, "Garrett's Simplex Card Memory System" (p. 1).

GIOBBI, ROBERTO

In his extraordinary and monumental work *Card College*, in five volumes, there are formidable descriptions of many sleights that are useful to the mnemonic cardman: passes, palms, glimpses, shuffles, deck switches, etc.



HAMMAN, BROTHER JOHN



The Secrets of Brother John Hamman (1989), written by Richard Kaufman (to whom all lovers of magic literature owe so much), includes "The Chinese Miracle" (p. 68), which is his method for secretly stacking a whole deck in front of the audience, using several location and culling techniques; and on p. 71 this technique is applied to the arrangement of a Galasso-Stebbins stack.

HUGARD, JEAN, AND FRED BRAUE

In their absolutely wonderful *Expert Card Technique* (1940) there are magnificent descriptions of glimpses, false deals, false shuffles, perfect faros, reverses, palms, culls, counts, etc. All of them are very, very good (many of them were, it seems, favorites of no less than Dai Vernon). The book is an inexhaustible source of magical knowledge and remains always at my bedside.



JORDAN, CHARLES T.

In 1919, he released a manuscript on "The Latest Arranged Pack", a curious system for a stacked deck that is not totally regular in pattern, but is still easy to remember. It can be found in *Charles T. Jordan: Collected Tricks* (1975, p. 154), edited by Karl Fulves. Many other arrangements with a similar goal have been published since.

JOSEPH, EDDIE

In *Greater Card Tricks* (1942), there is a system for a stack titled "My Card System" (p. 94).

KAUFMAN, RICHARD

This indefatigable author and editor has published innumerable books (some already mentioned in this bibliography) that contain effects, techniques and sleights of great interest for mnemonic addicts. In *The Complete Works of Derek Dingle* (1982) there are two deck switches on pp. 196 and 198, as well as passes, palms, etc. See also the entry for Brother John Hamman.

LORAYNE, HARRY

In *The Great Divide* (1972) he describes his system for a red-black separation cull.

MARLO, EDWARD



"Lessinout System of Cull Shuffles", from his book *Deck Deception* (1942, p. 14), edited by Laurie Ireland, includes very useful and easy methods for locating and culling cards without using injogs or outjogs. In *The Faro Shuffle* (1958) there are methods using this perfect shuffle. Marlo's *Objectives* (1973) is of great interest, as it is devoted to methods for separating one half of the deck from the other (red cards from black, for example). In *Faro Notes* (1958) there are methods for combining the "top and bottom shuffle" (equivalent to antifaro-1 in the hands) with faros to achieve some

false shuffles (p. 37). On p. 34 there is an ingenious method for returning the deck to its initial order after only five outfaros (only thirty-two cards are faroed). And on p. 27 is the "New Deck P. M.", with many ideas for locating a selection in a stay-stacked deck. There is an interesting series of glimpses in *The Hierophant*, No. 2 (1970, pp. 38-44), edited by Jon Racherbaumer.

A great many useful sleights are found in other Marlo books: glimpses, false shuffles, palms, deals, faros, reverses, culls, estimation and a long et cetera.

McEVOY, JAMES C.

His *Card Mnemonics* appeared in 1952.

MINCH, STEPHEN



In the books devoted to the magic of Dai Vernon, the author describes refined subtleties and sleights of the highest quality by Vernon and other magicians: palms, passes, glimpses, transfers, etc. The mastery of the author in the literary, technical and psychological descriptions makes the reading of these books delightful. Also, in *The Collected Works of Alex Elmsley, Volume I* (1991), he describes two practical deck switches (p. 143). In the books on the magic of Martin Nash (1975, 1977, 1979), there are packet switches, palms, etc. In addition, Martin Nash's *Ovation* (1982) is a good routine (almost a complete act) using stay-stack.

MOLINÉ, ALFONSO

In the Spanish magazine *Top Secrets*, edited by Ricardo Marré, the great magical thinker that was Alfonso Moliné describes interesting uses and tricks with stay-stack. He also devised the Piano Deck, which has nail-shaped tactile marks for finding any card instantly, without need of estimation. He always showed an unparalleled enthusiasm for the memorized deck in general and for this mnemonic stack in particular.

NELMS, HENNING

In his very interesting and provocative book on the art of magic from a theatrical standpoint, *Magic and Showmanship* (1969), he gives a variant of the Galasso-Stebbins system in which the suits don't follow a perfect rotation, which makes it more difficult to detect (p. 125).

OSTERLIND, RICHARD

Breakthrough Card System (1983), edited by Jeff Busby, is a ten-page booklet in which he explains his ingenious system for a disguised

arithmetically structured stack. As I mentioned earlier, there are a fair number of systems of this type (see p. 7, and the entries for Rossetti, Florensa and Joyal in this bibliography).

RAYNALY, ÉDOUARD-JOSEPH

In the excellent French magazine *L'Illusioniste*, edited by Jean Caroly, Raynaly wrote a series of three articles, in his regular section "Causeries", about the numbered rosary deck ("Le chapelet numéroté"), on which he comments "the lack of use this deck had fallen into, being so well-known, by all lovers of the art and having so many possibilities..." The incredible thing is that this series was published in issues 104, 105 and 106 of the magazine, which correspond to August, September and October of—1910!



RUSDUCK (J. RUSSELL DUCK)

In his magazine *The Cardiste*, No. 1, Feb. 1957, he describes for the first time his stay-stack or "mirror" stack (p. 12), along with several applications. In the following ten issues, running to August 1958, there are studies of and alterations on the Galasso-Stebbins system, as well as a wide assortment of arrangements that make possible very good demonstrations of poker and other games.

SHARPE, ALTON

An ingenious method for switching a deck, using a leather case with two pockets, appeared in his book *Expert Hocus Pocus* (1961, p. 78). There is another deck switch using a leather case on p. 73.

SHAXON, ALAN

In his excellent book *My Kind of Magic* (1970), he describes his interesting method for switching a deck (p. 24). This is very good for parlor performance.

SMITH, H. ADRIAN

His *Card System de Luxe* (1937) is actually the classic method of memorization, made popular some years before by Nikola.

VOLLMER, RICHARD

In *Les Trésors du Pharaon* (1988) this great expert and excellent translator makes a study of the applications of the faro shuffle to a stacked deck. In *Le jeu miroir* (1985), he describes, in twenty pages, diverse sleights and routines for the stay-stack. He's a great specialist on both subjects.

VERNON, DAI



Needless to say, all books and magazines where the intelligent, creative, subtle and exceptionally well-structured magic of The Professor is featured, contain technical wonders and exquisite subtleties, either by themselves or in the context of the tricks and routines around them. All are, for their quality and practicability, highly recommendable.

WOHL, RON (RAVELLI)

My good friend from Switzerland, long a resident of the United States, writing under the name **Ravelli**, contributed his remarkable study on "Set-up Technique" to P. Howard Lyons's *Ibidem* magazine. Lyons devoted the entirety of Issue 28 (April 1963) to this lengthy and brilliant discussion of how partial and full-deck stacks can be maintained and their use delayed while other tricks were performed with the deck (a very powerful strategy). This essay can also be found in the hardbound reprints of *Ibidem*, in Vol. 2 (2001, p. 647).



YATES, JACK

In *Jack's Pack* (1978) he describes his stack.

ZUFALL, BERNARD

Memory Tricks No. 4: Memorizing a Deck of Playing Cards (1940).

Symphony in Mnemonic Major

Composer: Juan Tamariz

